# 超级漫画

高旺 项焱 编著

# 绘制实战手册
# 场景设计500例

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超级实战手册+500个实例=超超豪华场景设计图库

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## 内容提要

本书是一本关于漫画场景绘制的参考手册。全书分为 6 个部分，包含 500 幅场景绘制参考图。第 1 部分是场景绘制的基础，第 2 部分包含 90 多幅写实场景的绘制参考图，第 3 部分是 200 多幅古代场景绘制参考图，第 4 部分是 80 多幅科幻场景绘制参考图，第 5 部分是 80 多幅玄幻场景绘制参考图，第 6 部分是 30 幅情景场景绘制参考图。可以说，本书既是一本学习漫画场景绘画的参考手册，也是一本非常适合学习漫画绘画技法的实战手册。

本书图文并茂，细节丰富，案例效果精美，适合初、中级动漫爱好者作为自学用书，也适合作为相关动漫专业的培训教材或教学参考用书。

超级漫画绘制实战手册——场景设计 500 例

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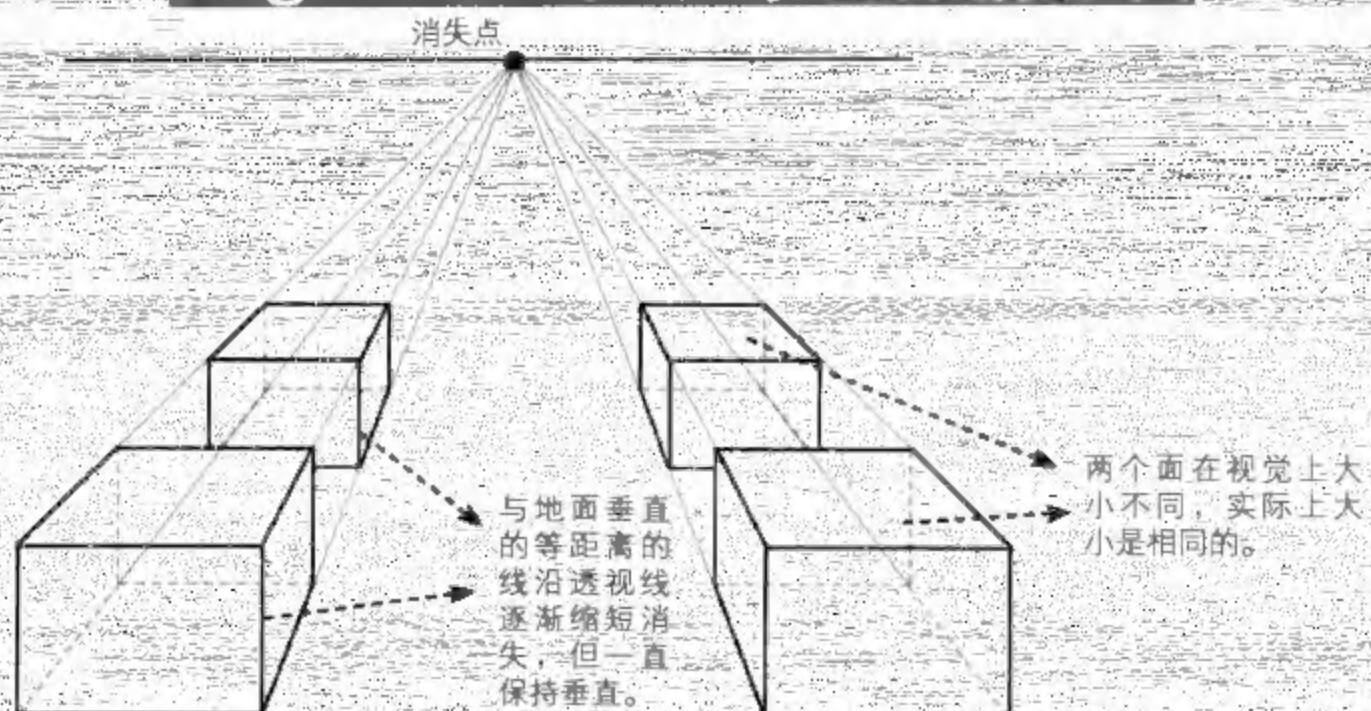
Page-005　场景基础知识

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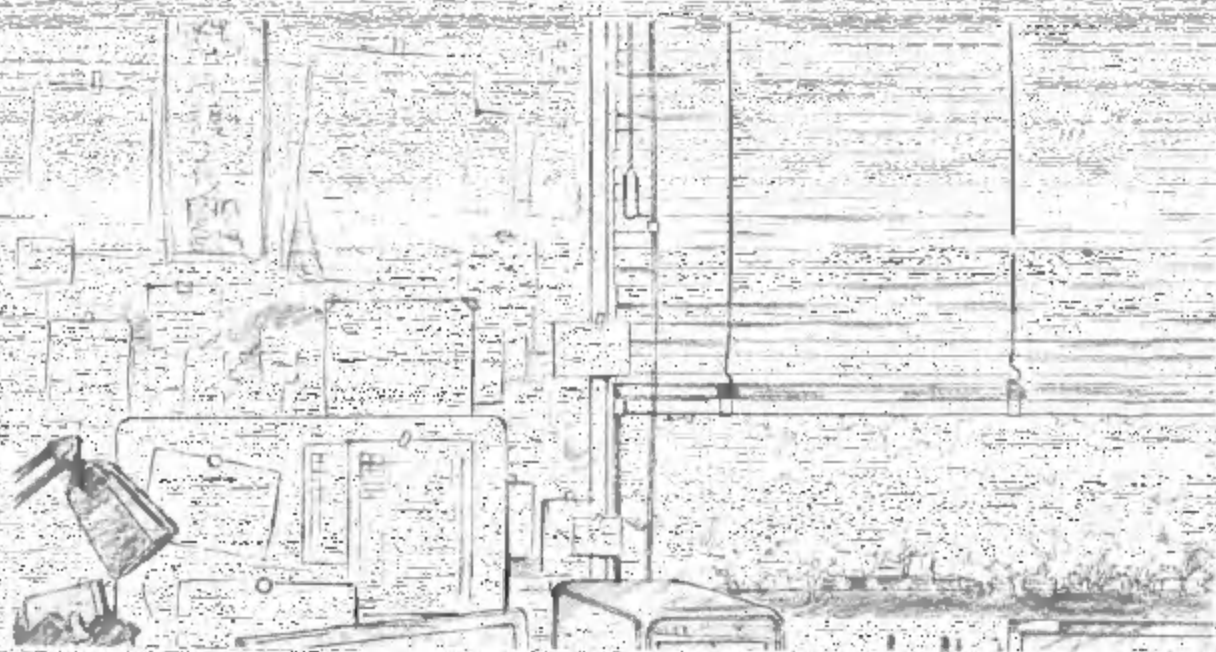
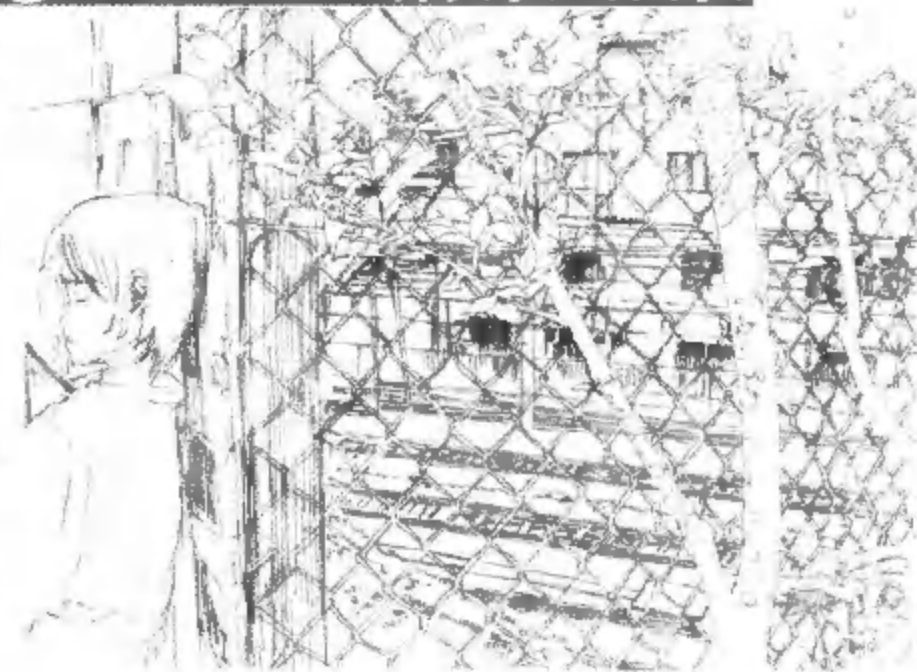
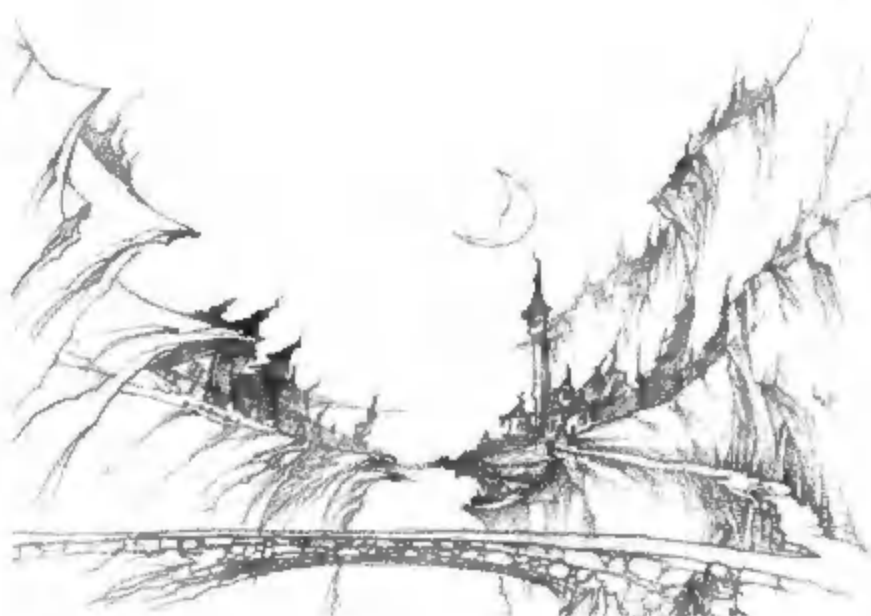
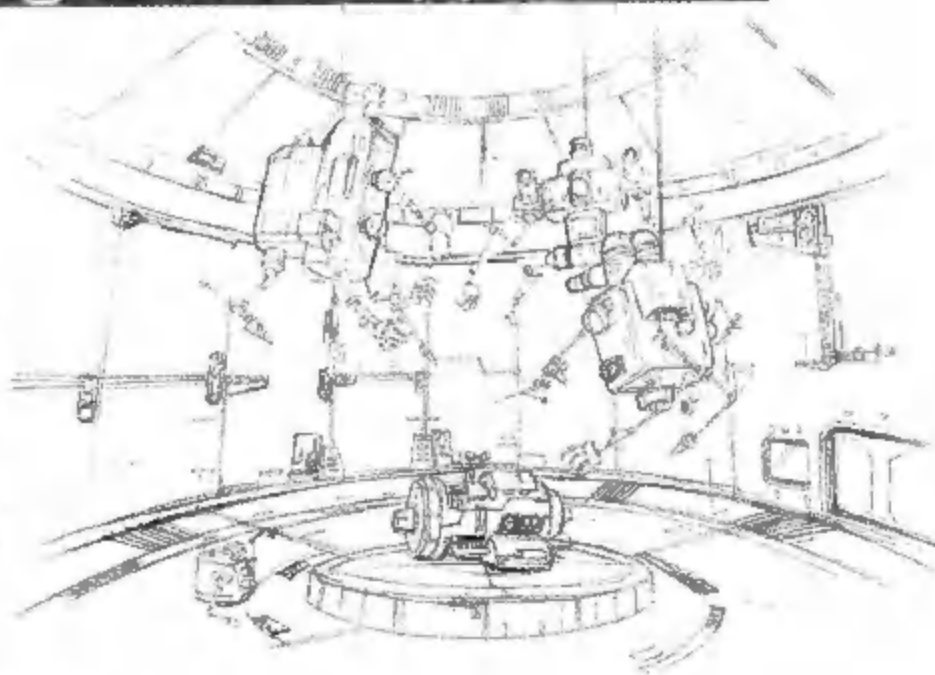
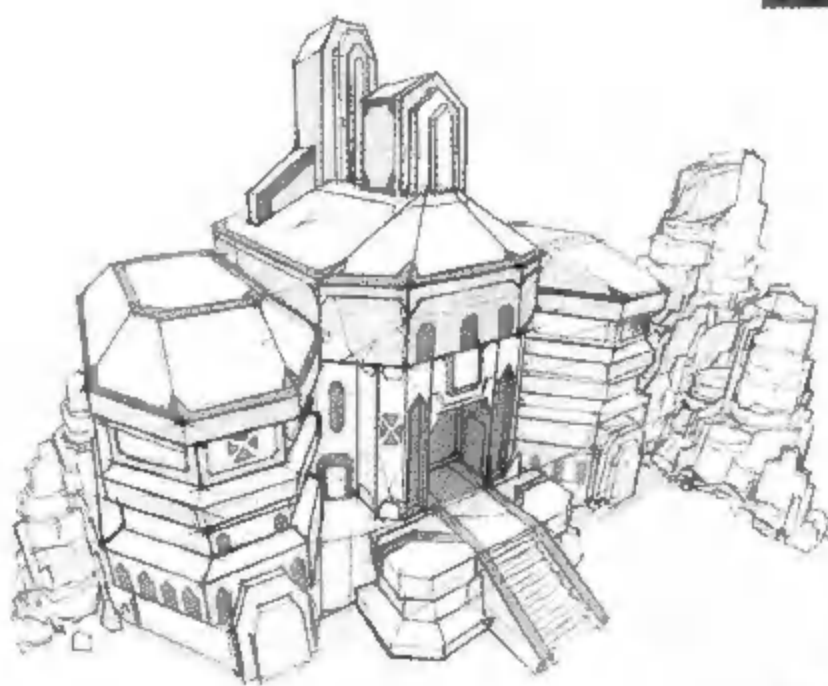
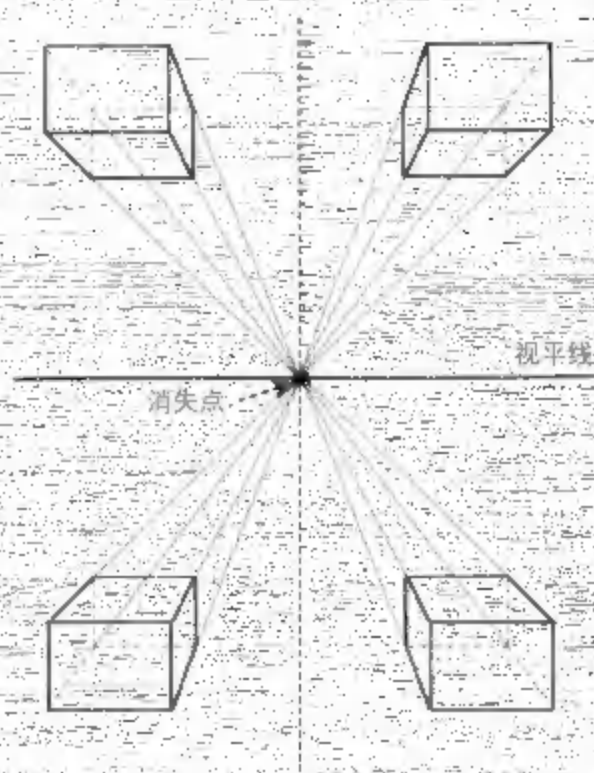
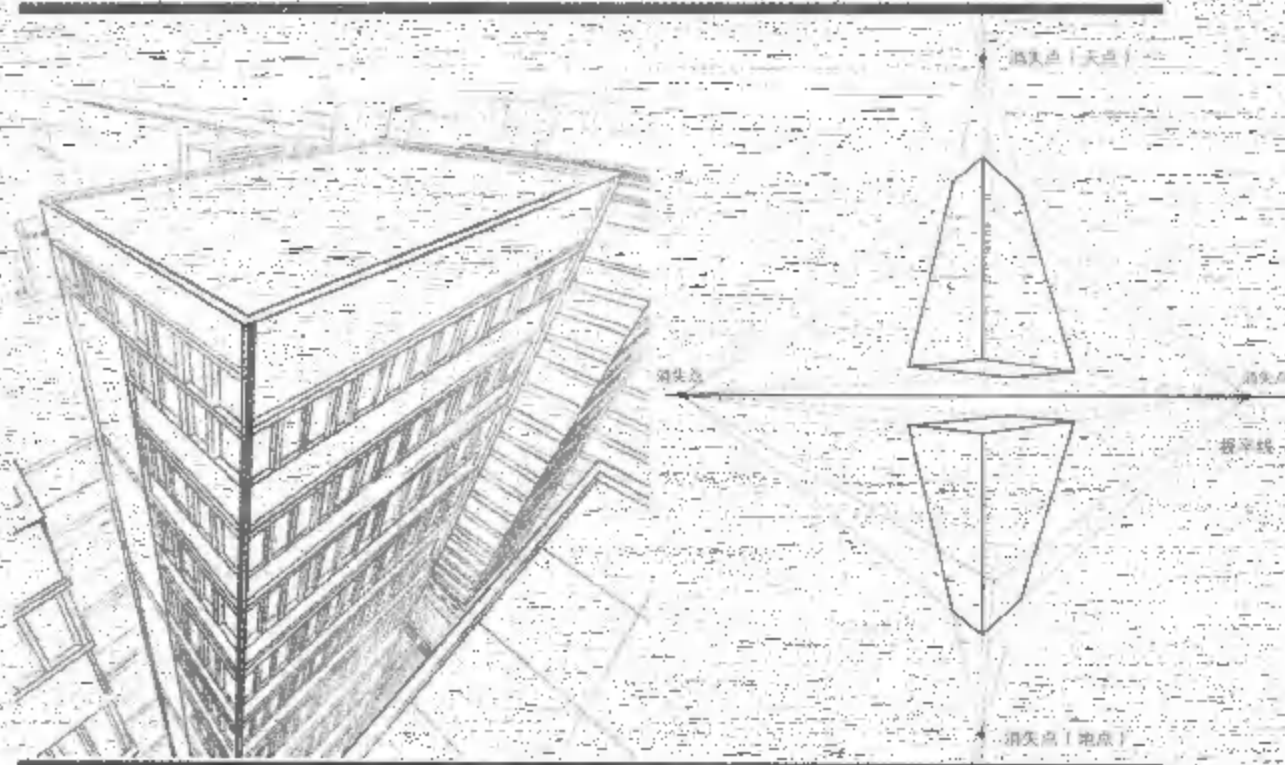

Page-297 情景场景

# 场景基础知识

# Scene Foundation

## 本章简介

页数/Page：005-018

内容要点：场景可以理解为我们生活所处的环境。当环境或物体违背透视规律时，就会造成不真实的感觉。所以，对透视基本规律的学习，是场景绘制学习至关重要的一步。

# 场景的概念

场景和环境并非同一概念，它们既有区别又有关联。环境是指故事所涉及的时代、社会背景以及具体的自然环境、地域等，还包括主要人物生活活动的场所和空间，是一个广义的、大的概念。而场景是指故事情节展开的具体单元场景，多个单元场景就构成了整个故事环境的基本单元。

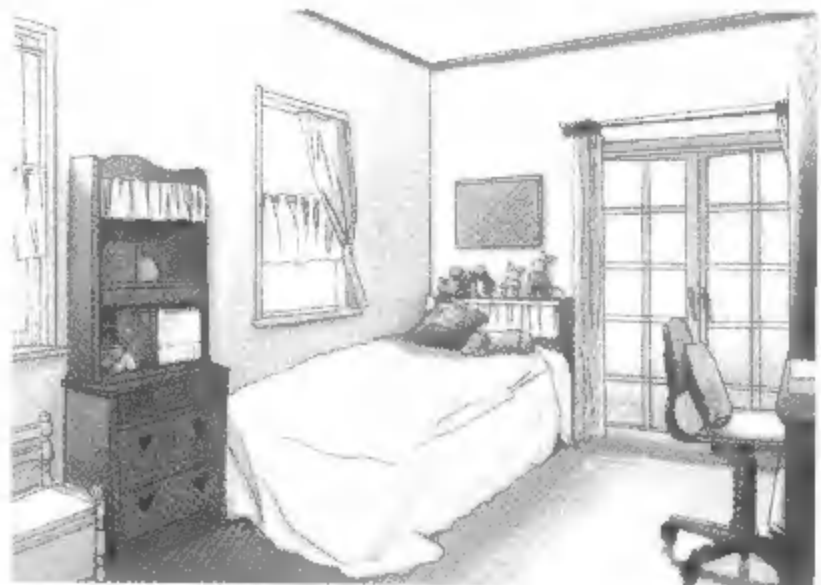
# 场景的设计风格

一部完整的动漫作品和小说一样，要具备三大要素：故事、角色和场景。场景是构成画面的重要组成部分，对衬托角色、展开剧情等都有相当重要的作用。

动漫在绘制与制作上有别于实拍影片，因为没有道具、场地等的约束，动漫具有高度的假定性、非现实性的特点，这也是动漫的独特魅力之所在。动漫的场景是我们创造出来的，故采取什么样的场景设计风格对作品整体的最终视觉效果有着决定性的作用。

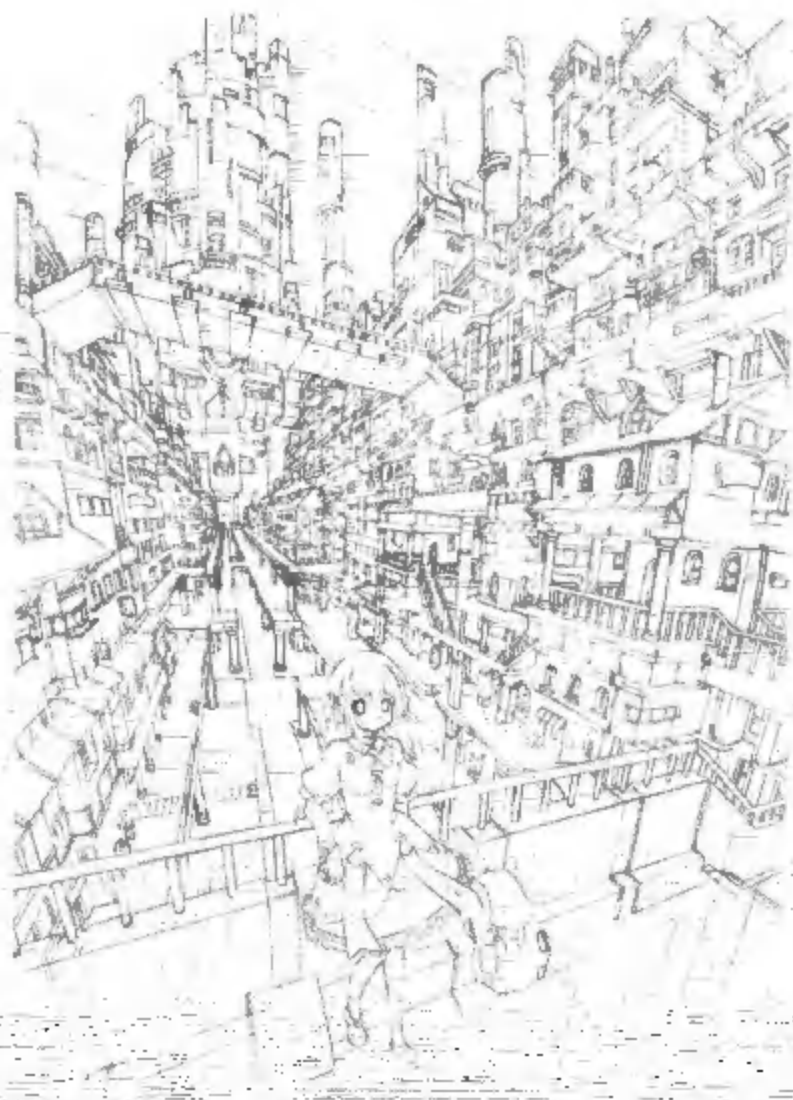
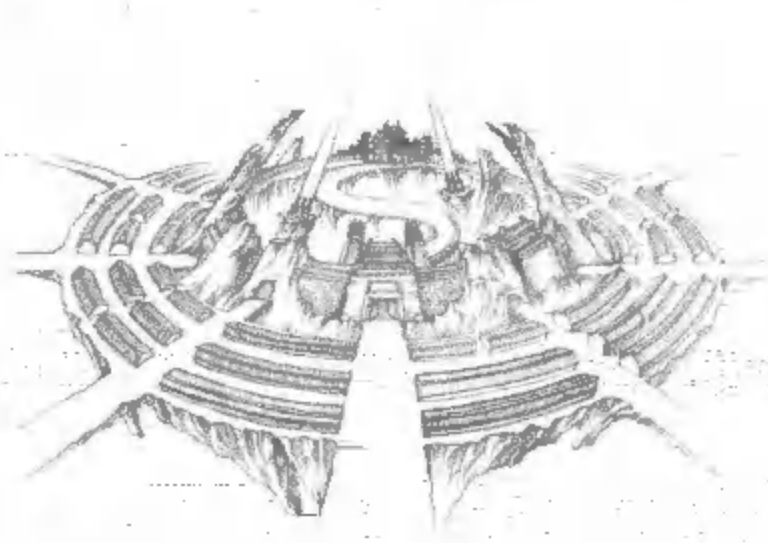
动漫场景风格因题材的多样性也是丰富多彩的，大体可以分为写实、幻想、卡通、艺术等这里介绍前两种。

## 写实风格

写实风格的场景设计，在造型样式、自然材质、透视角度、光影关系等绘制方法和处理上，都要遵循基本的历史真实和自然规律，符合特定时间、特定环境以及特定光照情况下物象的自然属性，并且符合人们常规心理和生理习惯。写实风格的场景设计也是努力在二维平面的基础上营造三维空间物象，再现客观真实的场景效果的设计方法，但并非是照搬现实生活，而是将上述的综合因素加以艺术化的处理和设计，从而达到艺术的真实和写实，“艺术源于生活，而高于生活”。

写实风格的场景具有强烈的真实感和亲和力等特点，使人有身临其境的感受。

## 幻想风格

幻想风格场景是指非现实的、超乎人们日常生活和常规视觉与想象的场景。

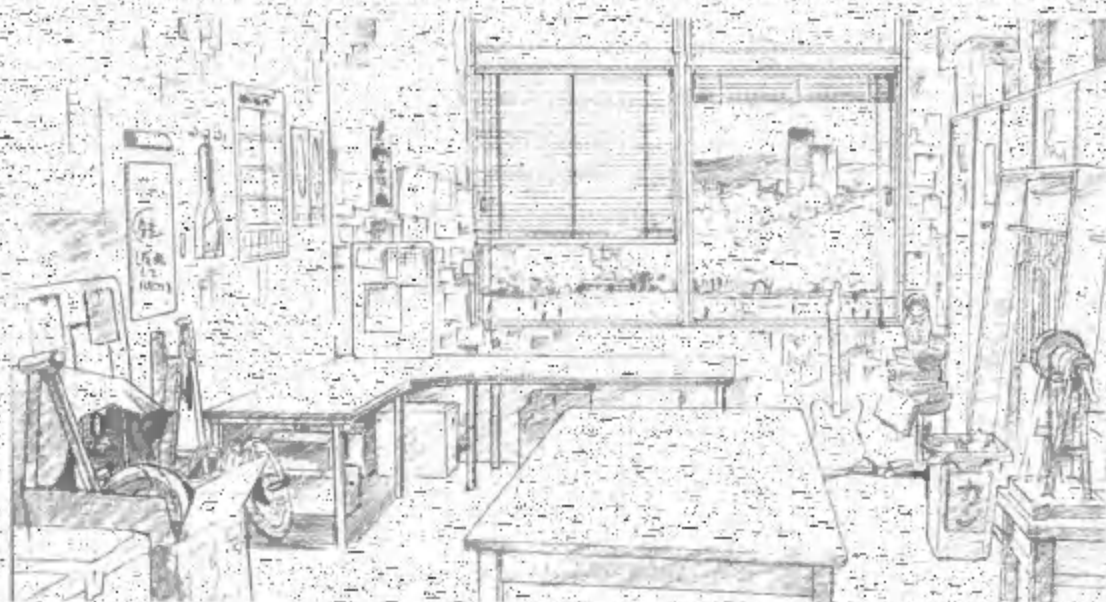
根据剧情的需要，无论是场景环境，还是道具的造型上都可以既大胆、夸张，又超乎常规想象力，在色彩的运用等方面也同样可以采取新奇。大胆和超出人们常规心理与欣赏习惯的手法，使之具有一种全新的视觉感受，让人在视觉和心理上都产生强烈的感受和奇异效果。

# 场景的类型

场景一般分为室内场景、室外场景。

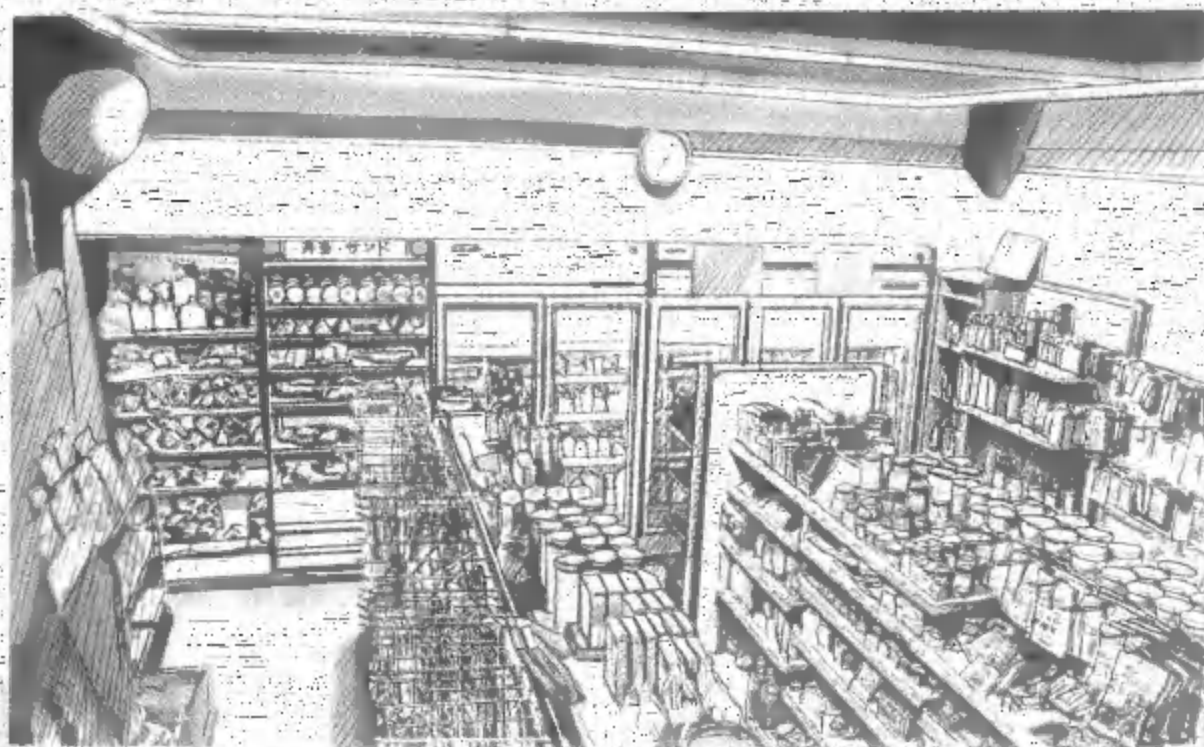
## 室内场景

室内场景是指所有人物（动物）所居住、活动的房屋建筑、交通工具等的内部空间。

室内场景有分为私人空间和公共空间两种。私人空间有以家具为背景的客厅、卧室、书房、餐厅、卫生间、厨房、阁楼等，以及个人或少数人所拥有的，如酒店客房、个人办公室、工作室等。公共空间是指非个人拥有的、人们共有或共用的，如超市、商店、图书馆、学校等。

私人室内空间具有小型化、私密性、个性强的特点，观察其中的陈设和空间布局以及色彩配置，都可以大致判断出主人的身份、性格、爱好、地域等情况。故私人室内空间场景一般可以暗示出主人的诸多情况和内心活动。

观察左图的场景可以看出其主人是个爱干净整洁的人，热爱生活，喜爱音乐、读书等。

私人室内空间

在设计公共室内空间的场景时，要更多地考虑地域、时代、性质和用途等。

右图可以很明显的看出是超市的俯视场景。这种场景要注意其性质和类型，让人一目了然地辨认出当前所处的环境等，有助于人物心理和情节的分析。

公共室内空间

## 室外场景

室外场景是指房屋建筑内部之外的一切自然和人工场景。

因为动漫场景完全摆脱了常规场景所要顾及的场景搭建、场地大小、建筑成本等诸多问题，故室外场景有很大的自由度和可能性，但要考虑地区、时代和季节等因素。

不同地区，不同时代的室外场景

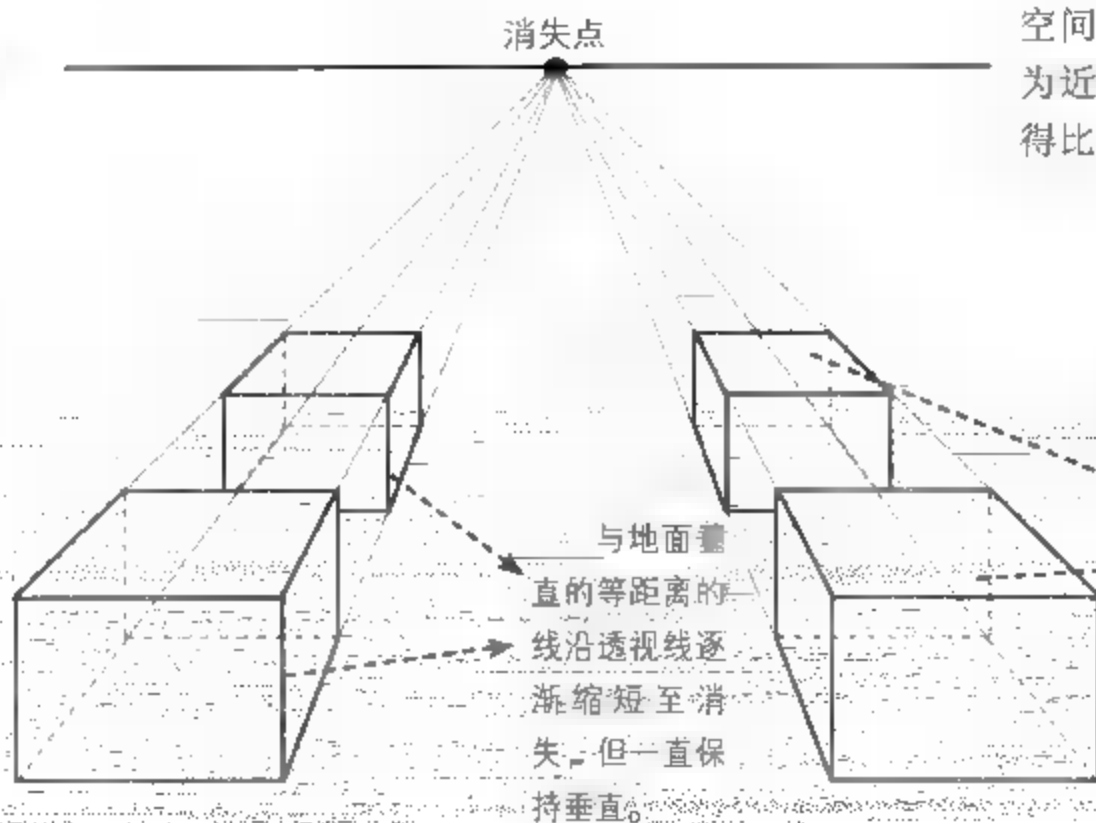
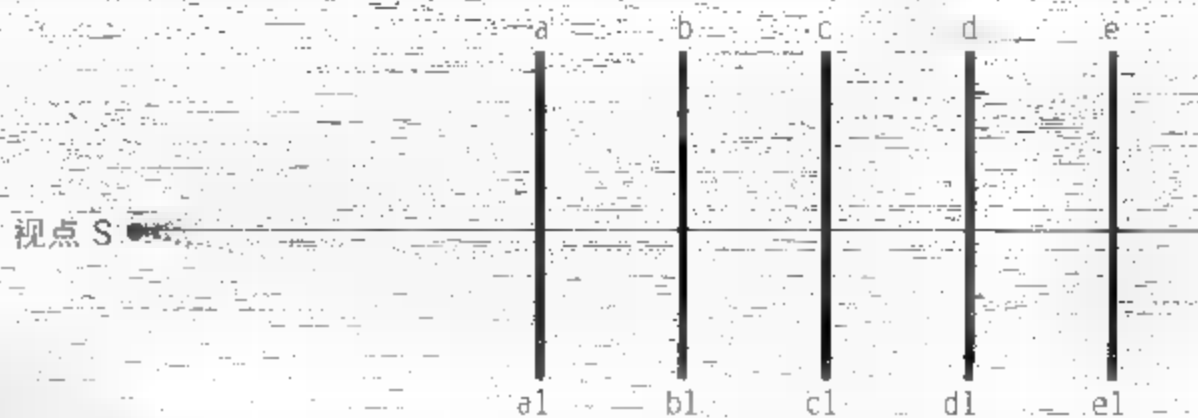
# 场景设计的透视关系

透视，是指具体画面中的人物与景物的透视关系。

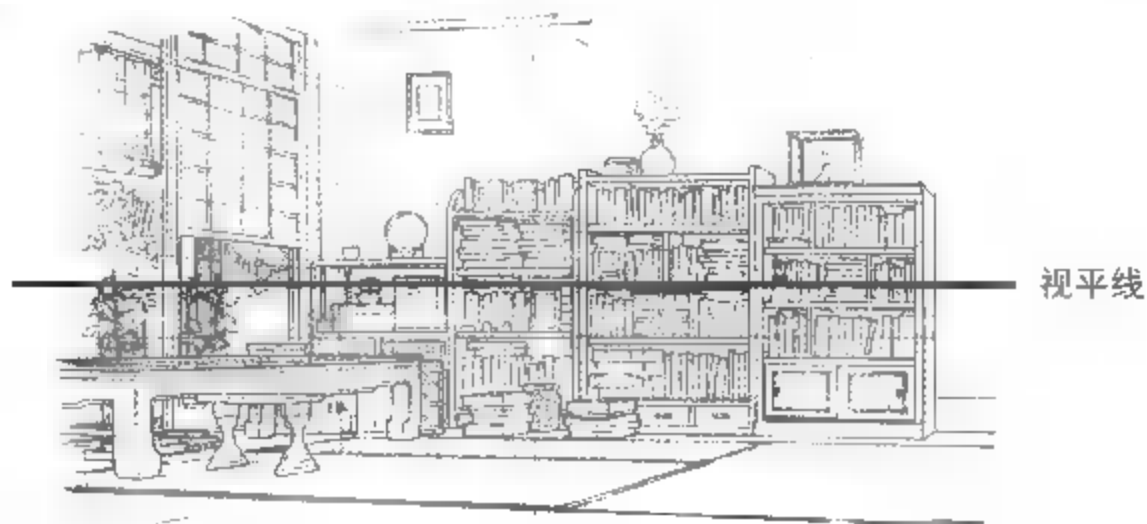
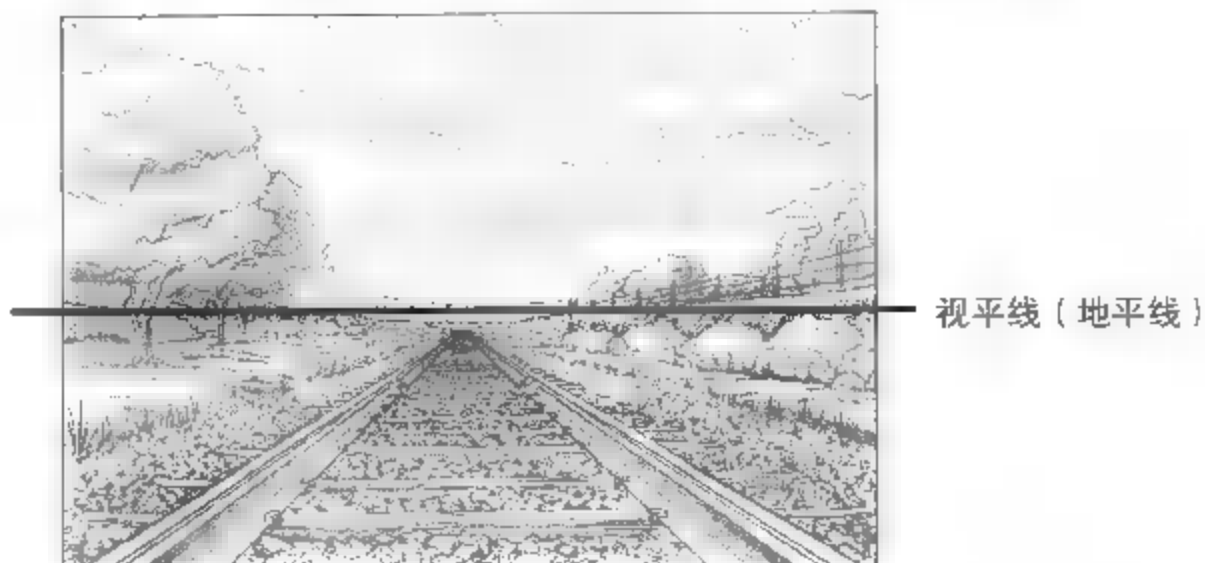
当任何事物违背透视规律时，画面就会失真，也就失去了美感的基础，因此，要想绘制出一幅好的动漫场景，就要掌握好透视规律，并应用其法则使画面的形体结构更准确、真实、严谨、稳定。

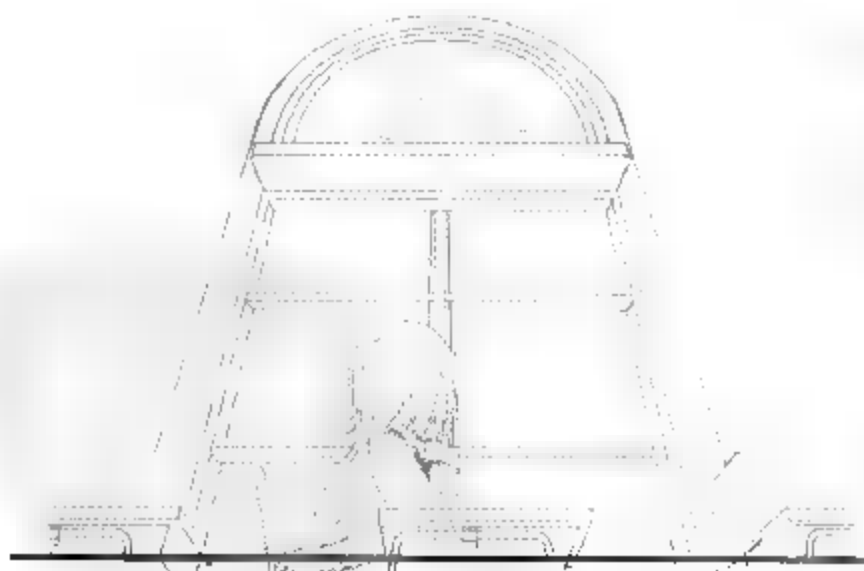
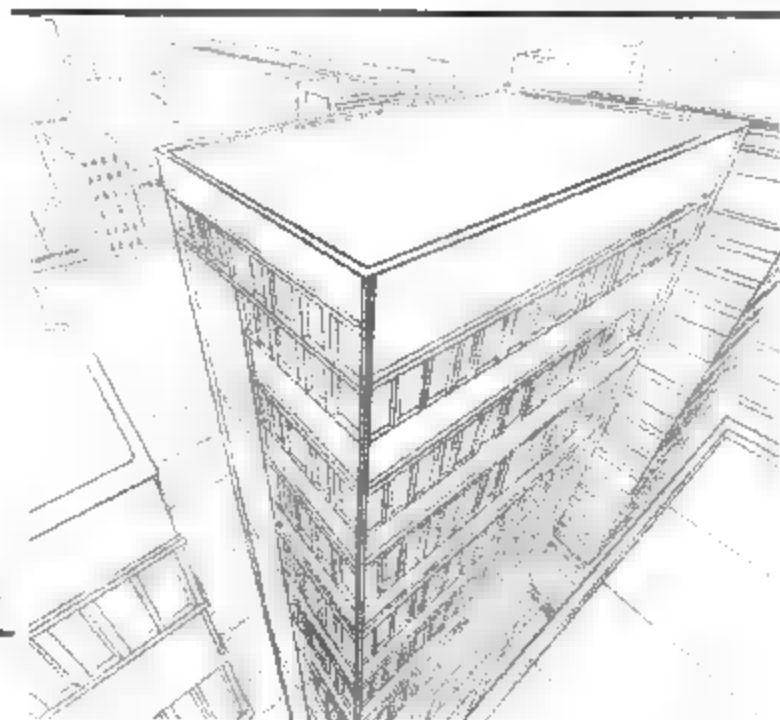
透视一般分为一点透视、两点透视和三点透视。

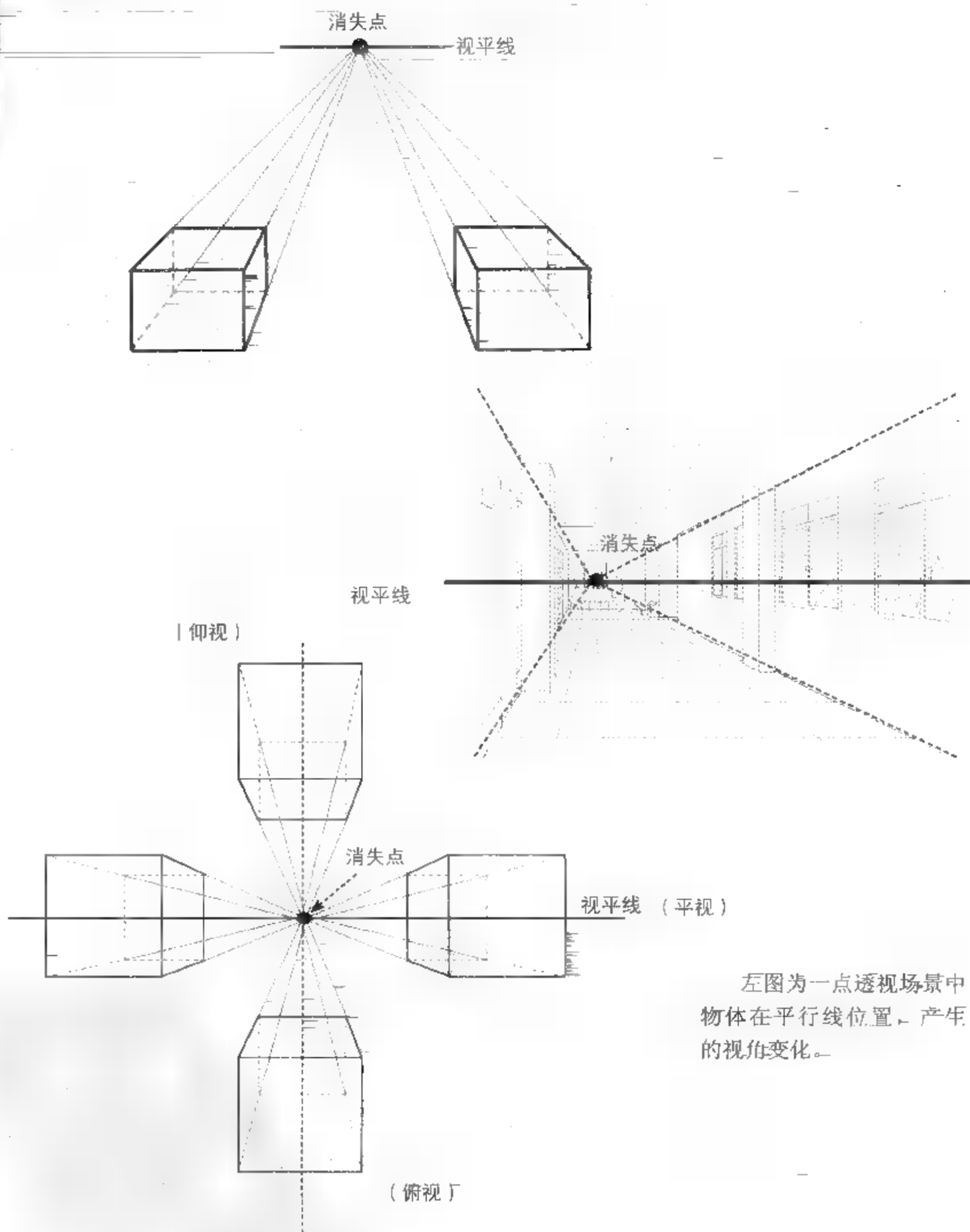
"近大远小"是透视的基本特征。

体积、外形相同的两个物体，由于空间位置上的不同，其透视现象表现为近处的物体比较大，远处的物体变得比较小。

下图是一组长度相等、间距相同且互相平行排列的直立线段，每根线段的顶点和底点的光线反射到人的视点里形成一定的夹角。我们通过图例可以发现，图例上∠asa1 大于∠bsb1，∠bsb1 又大于∠csc1，∠csc1 又大于∠dsd1。因而线段aa1的透视显示大于线段bb1,线段bb1的透视显示又大于线段cc1，线段cc1的透视显示又大于线段dd1，由此可见，当等大的物体处于反射的光线夹角中时，离视点近的线段所形成的夹角，大于离视点远的线段所形成的夹角。这种大小之别就是透视图形会产生"近大远小"现象的原理。

从照片中可以看出，同样的房屋、电线杆越远越矮、体积越小，这就是透视中"近大远小"的特征。

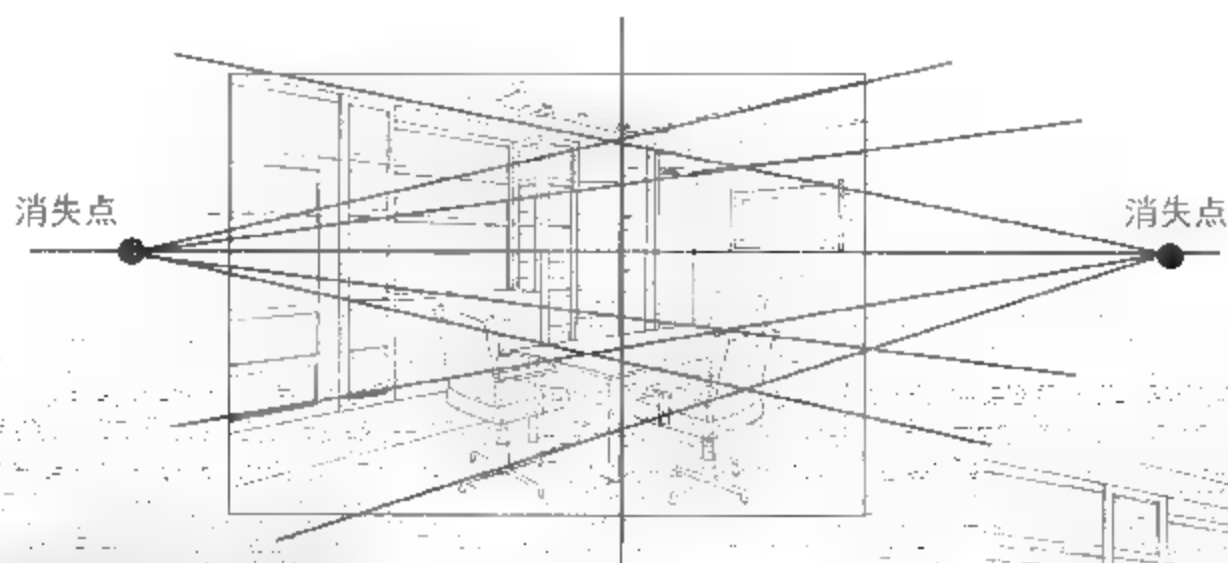
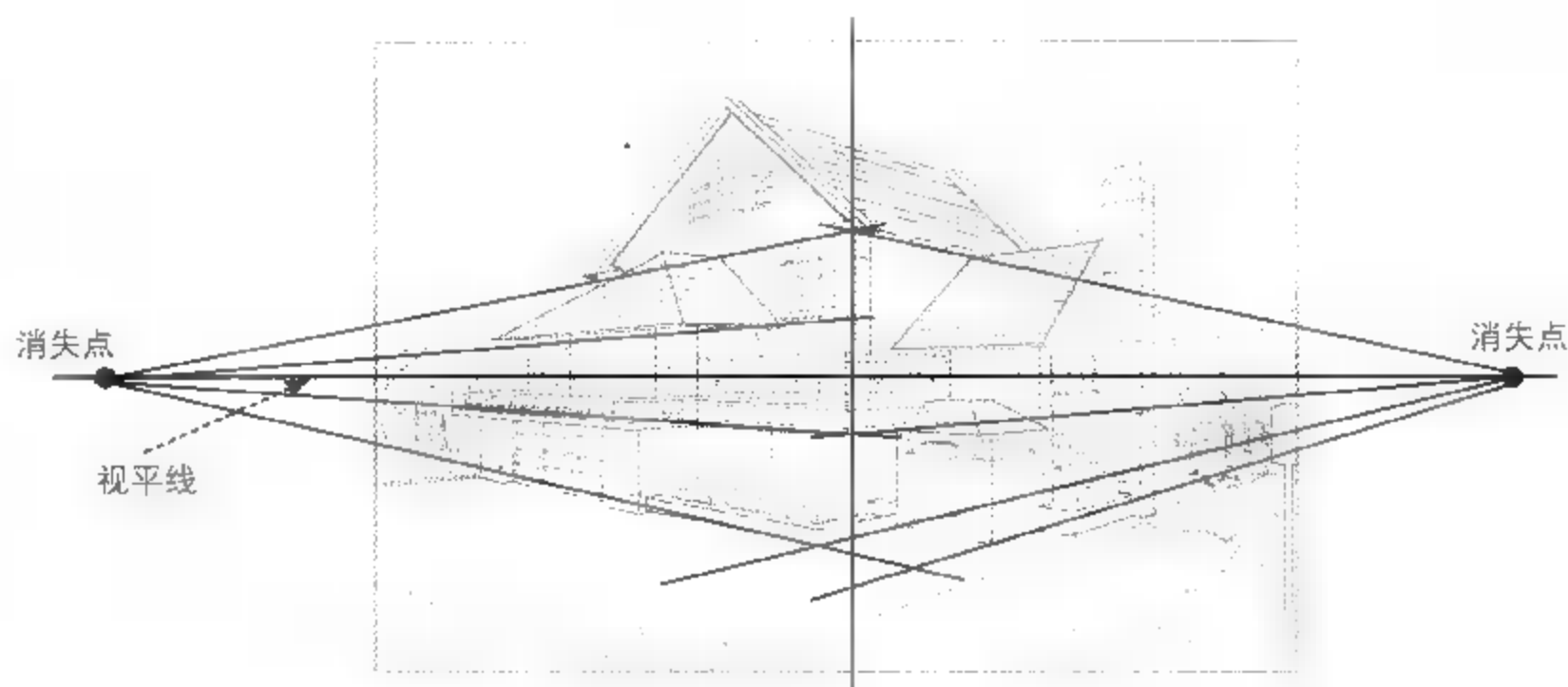
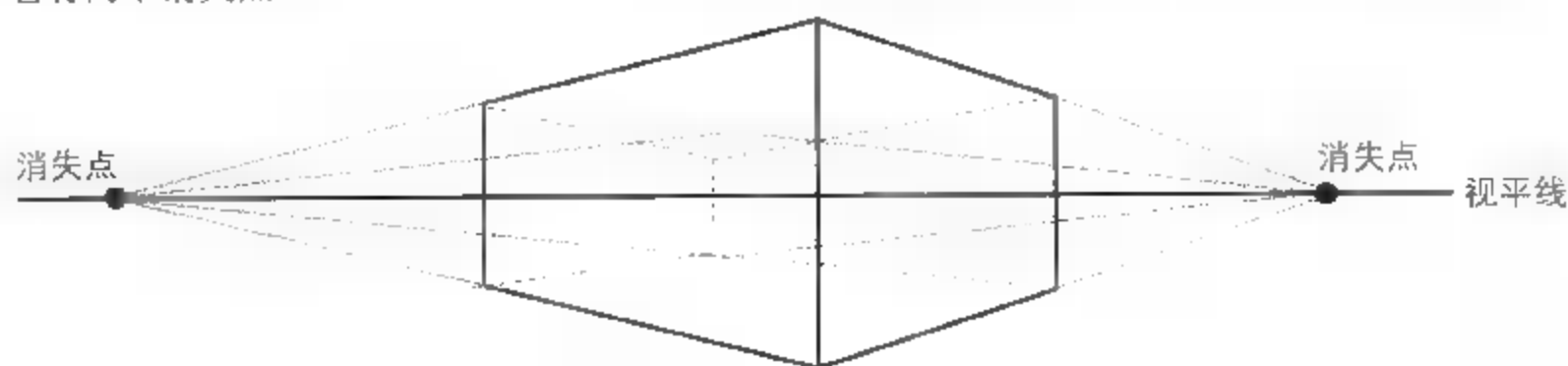
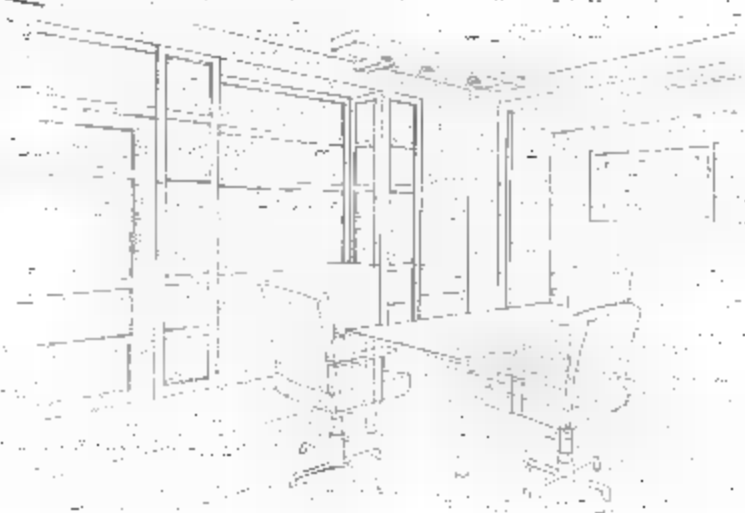
## 视平线

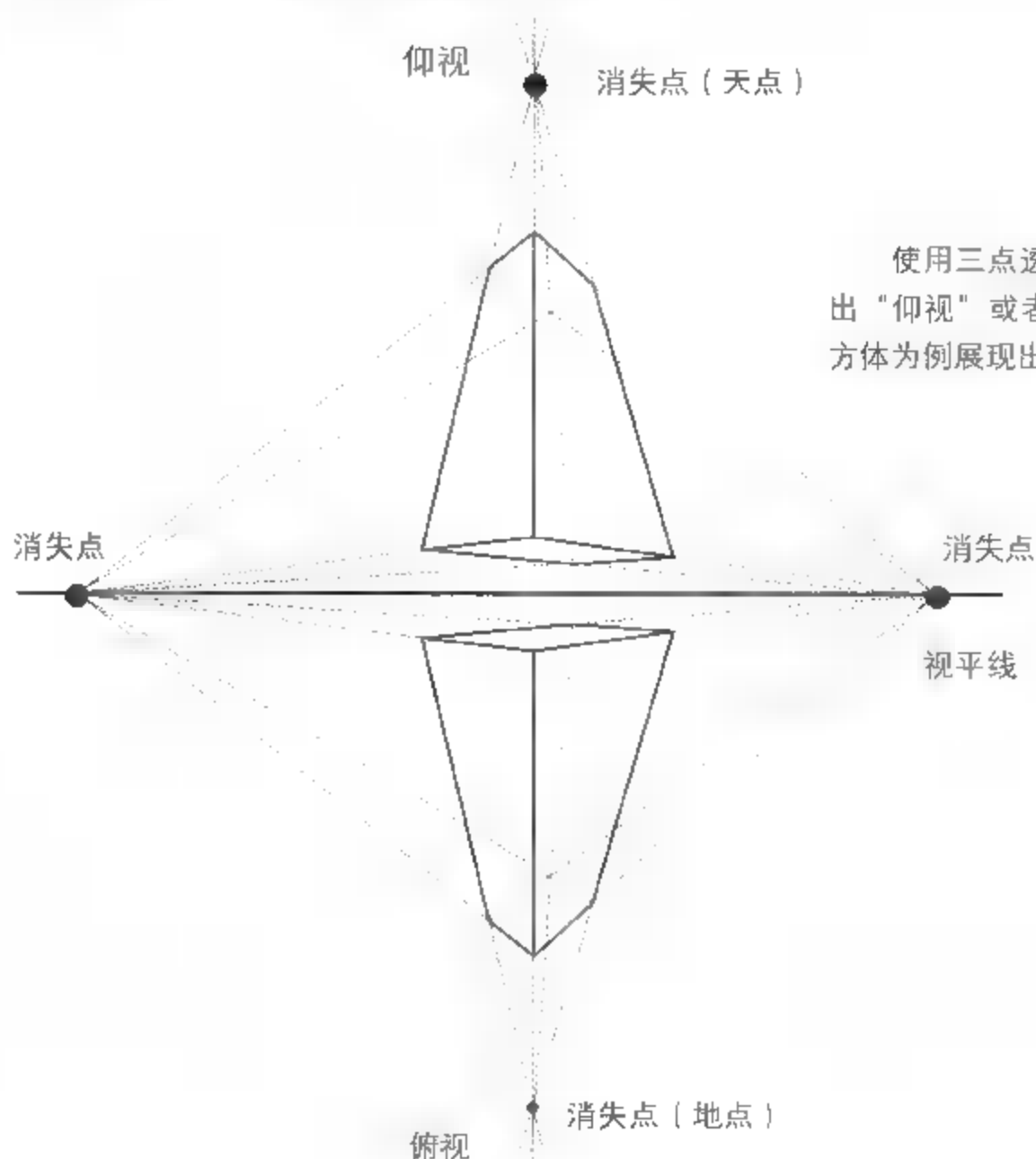
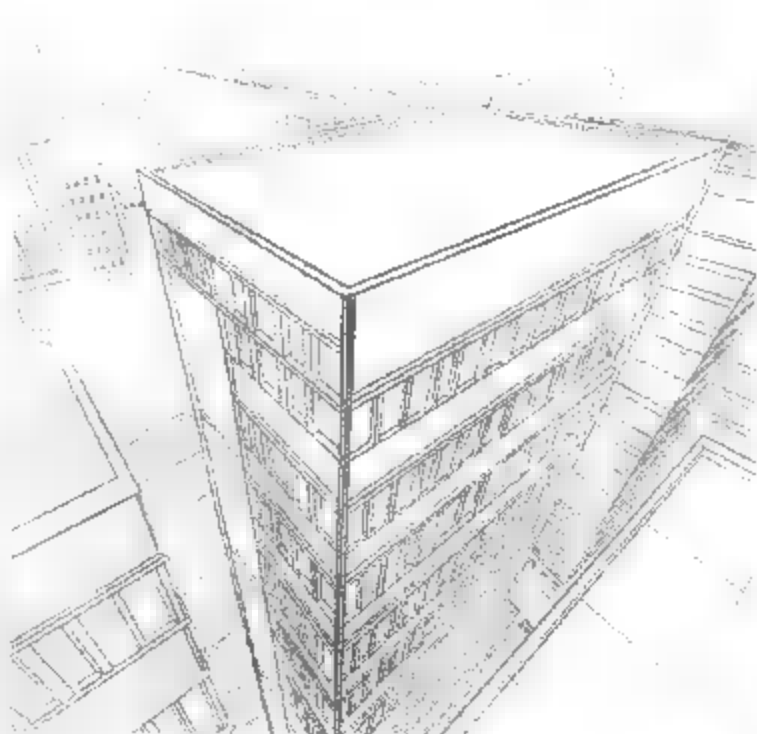
视平线是指和视点同样高度的参考线，在室外视平线也叫地平线。

视平线是随着视点的变化而变化的，所以视平线的位置也反映了画面的视角，也就是说视平线在画面中的位置决定着画面是平视、仰视或俯视。

视平线在画面中间时，视角是平视；视平线在画面下方时，视角是仰视；视平线在画面上方时，视角是俯视。

## 一点透视

在一点透视中物体必定存在着平行于画面及地面的面，且有一组边线消失于视平线的透视图法称为一点透视，在此情况下，物体有一个方向的立面平行于画面，故又称为平行透视，它只有一个消失点。

左图为一点透视场景中物体在平行线位置上产生的视角变化。

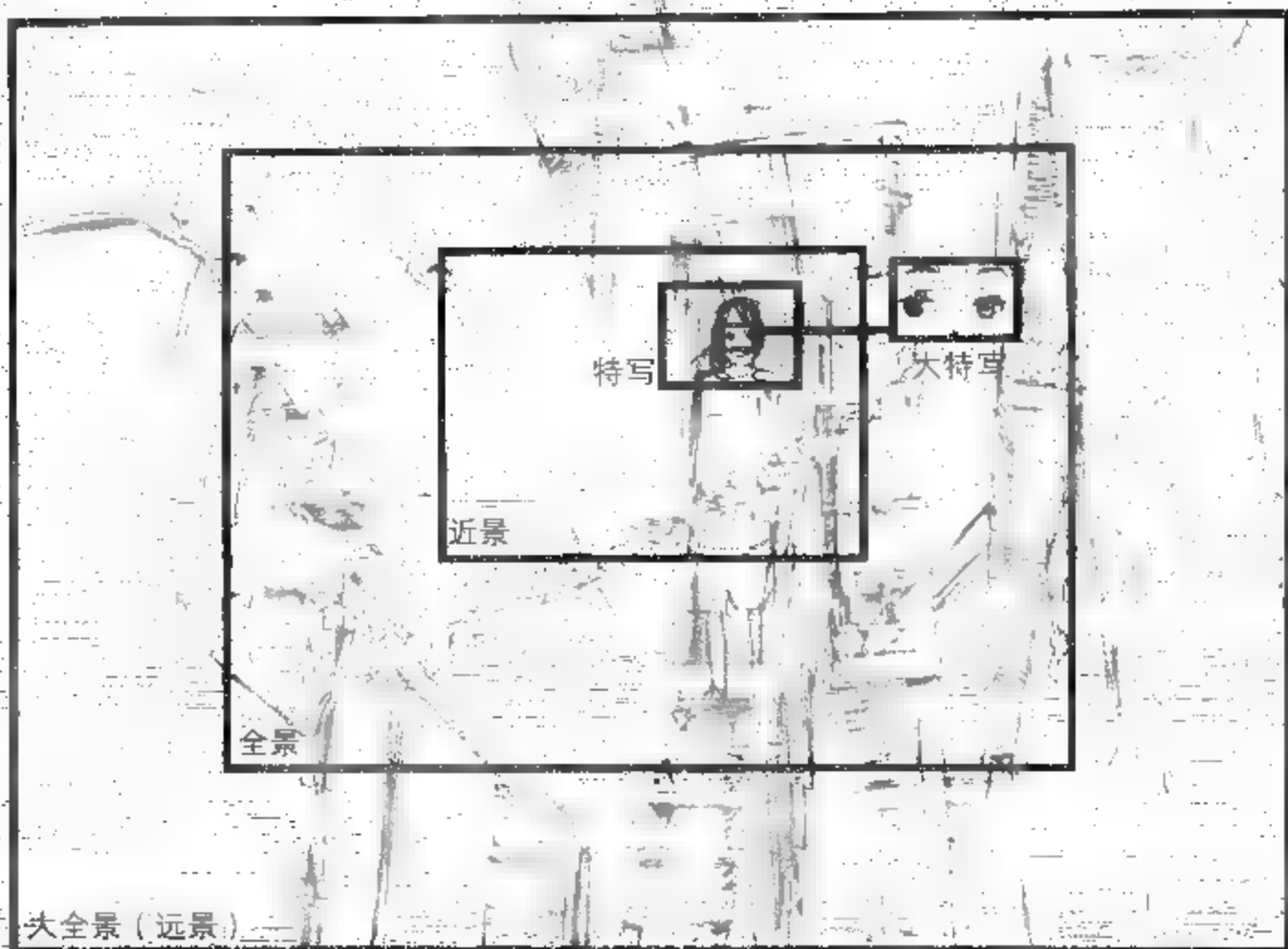
## 两点透视

当物体的面不平行于画面，但平行于地面，且有二组边线分别消失于左右两个灭点的透视图法称为两点透视，在此情况下，物体的两个立面均与画面成倾斜角度，故又称为成角透视，它有两个消失点。

在绘制一个具有两点透视的室内场景时，要先确定场景表现的角度和内容，可以简单标画出透视的各种参考线，规范其透视的准确。丰富的透视变化让这个室内场景中的空间有很强的进深感，真实感也得到了充分的表现。

## 三点透视

三点透视是各种透视中视觉冲击力最强的一种透视法。物体不平行于画面，也不平行于地面，且其三组边线分别消失于三个消失点，其中两个在视平线上，还有一个消失点在视平线以外。正因为画面是倾斜的，故又称斜透视。

使用三点透视绘制的场景一般都会呈现出“仰视”或者“俯视”的视角（左图以立方体为例展现出三点透视的画面效果）。

俯视场景

仰视场景

## 景别

景别是指主体在画面中所占空间的大小。景别分为大全景（远景）、全景、中景、近景、特写、大特写等。

同一场景中，取景范围不同，景别也随之发生变化。

大全景：大全景（远景）具有广阔的视野，常用来展示事件发生的时间、环境、规模和气氛。比如表现开阔的自然风景、群众场面、战争场面等。远景画面重在渲染气氛，抒发情感。在绘画艺术中讲究"远取其势，近取其神"，这一点和绘画是相通的。远景画面一般重在"取势"，不细细琢磨细节。

全景：全景用来表现场景的全貌或人物的全身动作、衣着等，用于表现人物之间、人与环境之间的关系。

中景：画框下边卡在膝盖左右部位或场景局部的画面成为中景画面。中景是叙事功能最强的一种景别。在包含对话、动作和情绪交流的场景中，利用中景景别可以最有利、最能兼顾地表现人物之间、人物与周围环境之间的关系。中景的特点决定了它可以更好地表现人物的身份、动作以及动作的目的。表现多人时，可以清晰地表现人物之间的相互关系。

近景：拍到人物胸部以上，或物体的局部成为近景。近景的屏幕形象是近距离观察人物的体现，所以近景能清楚地看清人物细微动作，也是人物之间进行感情交流的景别。近景着重表现人物的面部表情，传达人物的内心世界。是刻画人物性格最有力的景别。

特写：画面的下边框在成人肩部以上的头像，或其他对象的局部称为特写。特写的对象充满画面，比近景更加接近观众。背景处于次要地位，甚至消失。特写镜头能细微地表现人物面部表情。它具有生活中不常见的特殊的视觉感受。主要用来描绘人物的内心活动。

大特写：大特写和特写类似，大特写更有视觉冲击力和表现力，但是要合理运用，才能起到画龙点睛的作用。

景别主要是电影、电视剧等拍摄中的术语，但我们也可绘画在纸上，再结合前面学的透视知识和剧情的需要，自然的我们的构图就出来了。

光是我们生活中不能缺少的，无论是自然光还是人造光，我们称为光源。当物体在光源的照射下时，就会产生影子，我们称为投影。

## 自然光

自然光就是太阳光。绘制自然光场景要注意的是所有物体的投影方向和与地面的角度应是一致的，还要注意不同时辰的太阳光的强度、位置不同，所形成投影的形状和颜色的变化。

观察左图场景的投影，可以看出此时天气风和日丽，处午间时分，艳阳高照。

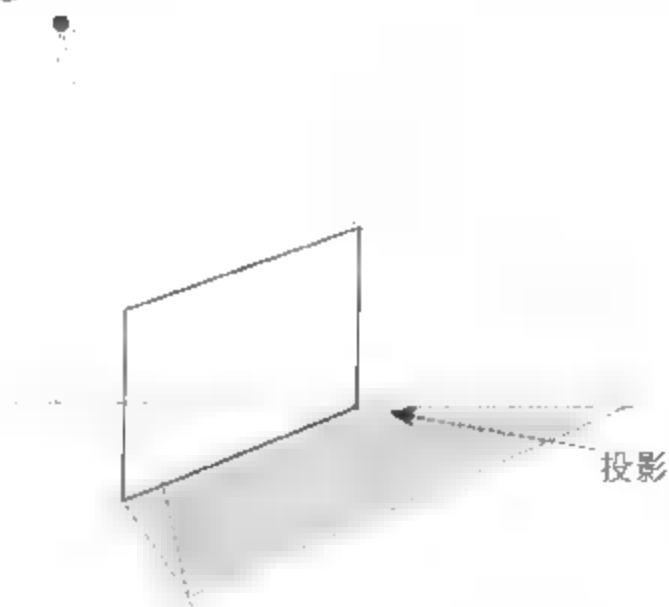
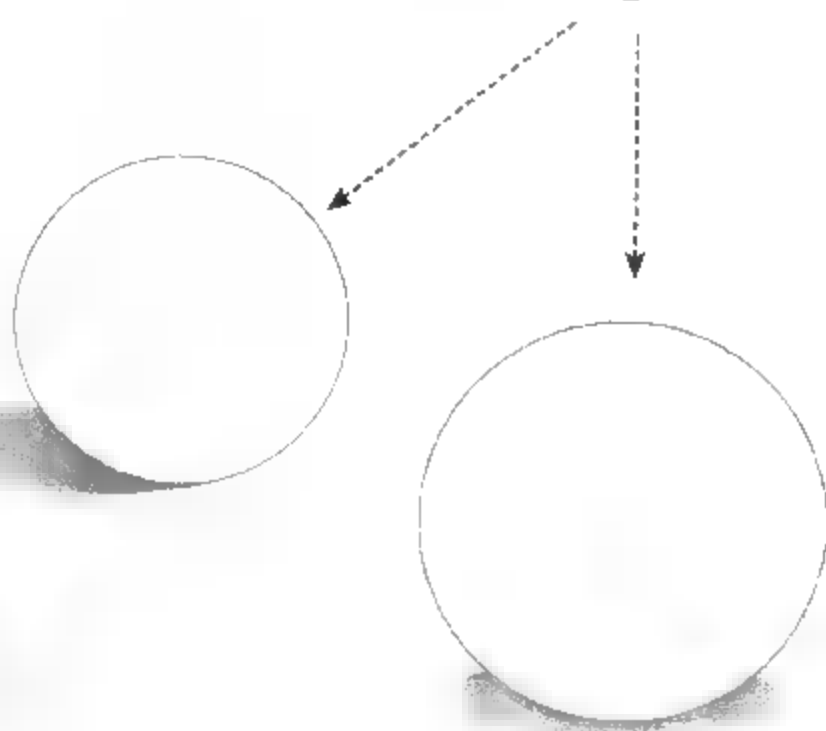
太阳在正午时，光的强度最大，投影也相对比较强烈，是因为此时太阳处于一天的最高位置，所以此时的影子也是最短的，甚至没有。早晚光的强度则逐渐降低，但影子较长。

太阳光是平行光源，同一时间所有的物体的投影应在同一方向，与地面的角度一致。

在动漫场景中，一般柔和的阳光照射到物体上会形成边缘比较模糊的阴影，阴影的颜色会由黑色渐变到灰色（由深至浅）。这种光适合表现层次感强和质感丰富的物体和人物。

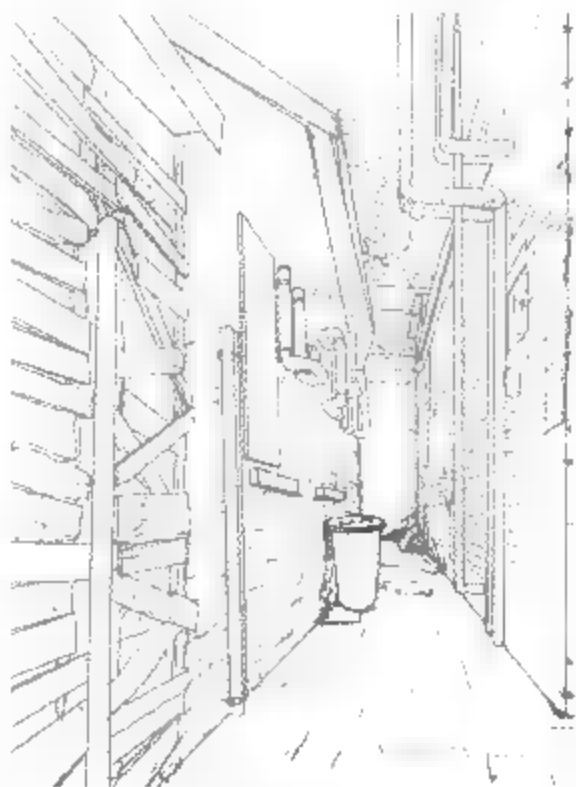
此场景出自动漫作品《秒速5厘米》

## 人造光

人造光一般指的是灯泡发出的光源。因人造光一般是中心光源，光线呈散射状，投影则呈扩散状。

在同一中心光源中，不同位置的物体，投影的形状和角度也有所不同。

人造光一般在室内，要特别注意物体与物体之间的遮挡，光源与投影间的位置。

利用好光影，可以营造出不同气氛和效果的场景，例如逆光、诡异的光影等。

右图是一幅逆光的场景。光源是自然光，室内灰暗，给人压抑，情绪低落的感觉，也可反映出主人此时的心情。

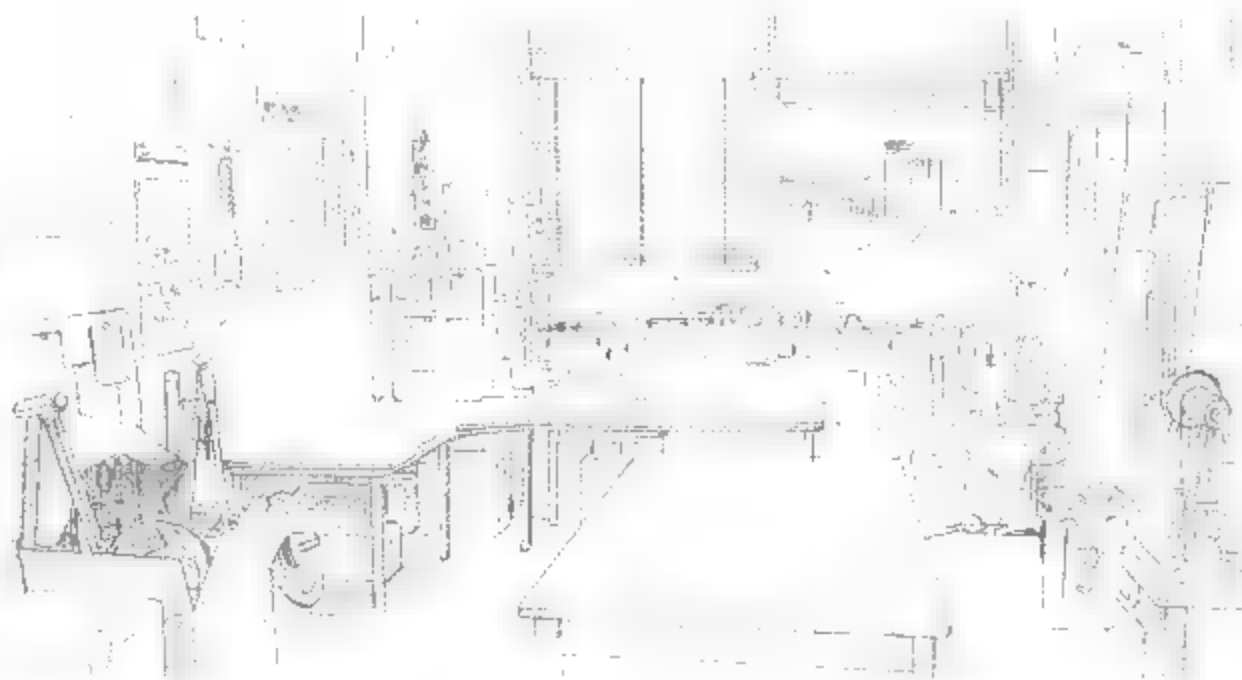
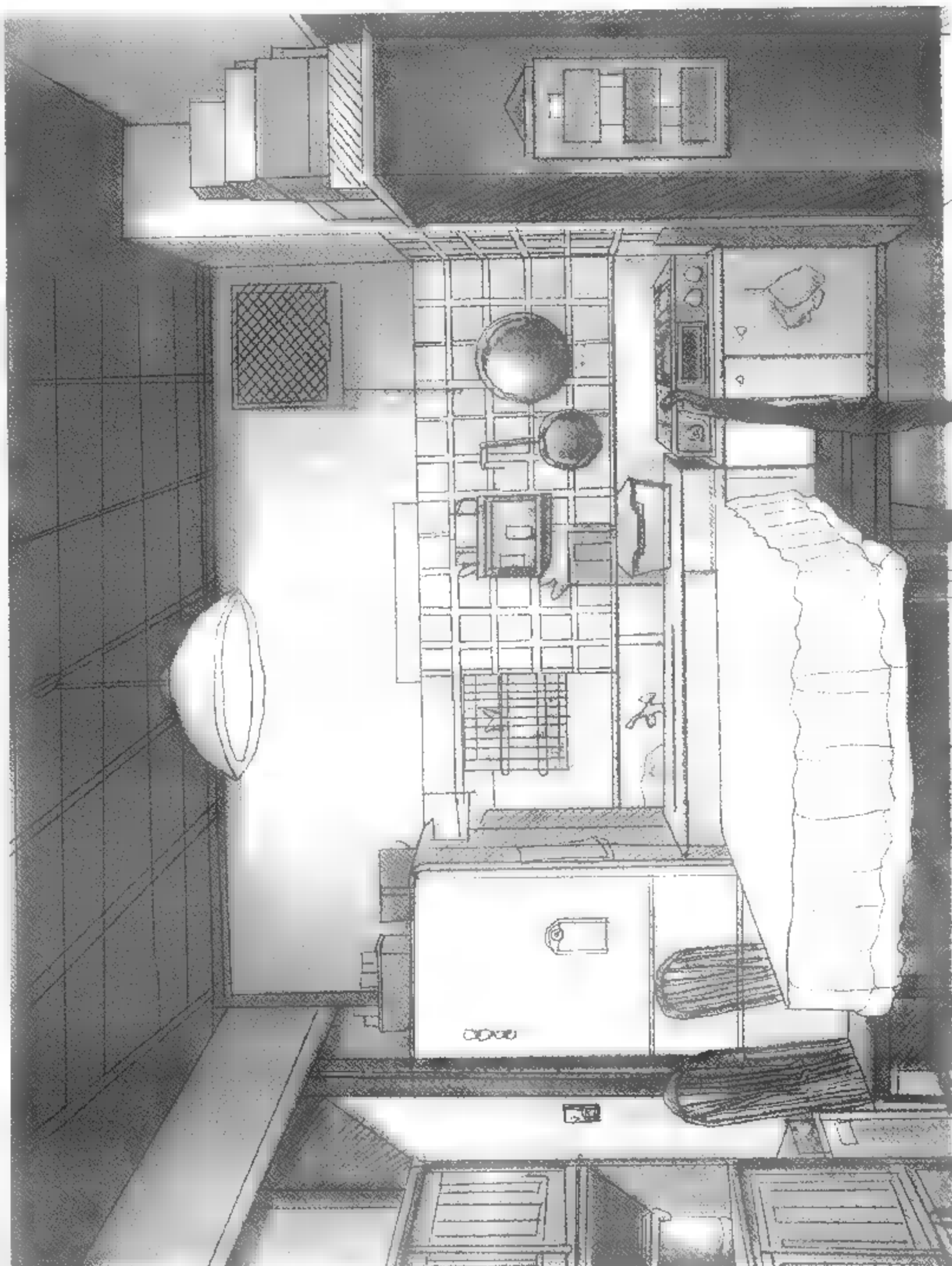
诡异的光影，营造出恐怖、魔幻的气氛。

# 写实场景

# Representational Scene

## 本章简介

页数/Page：019-091

范例作品编号：N0001-N0091

内容要点：场景设计有丰富的表现手法，可以使用夸张、变形等表现手法，也可以使用倾向某种风格的表现手法。按照画风及表现手法场景大体可分为写实、卡通和艺术等风格。本章我们介绍的是写实场景。

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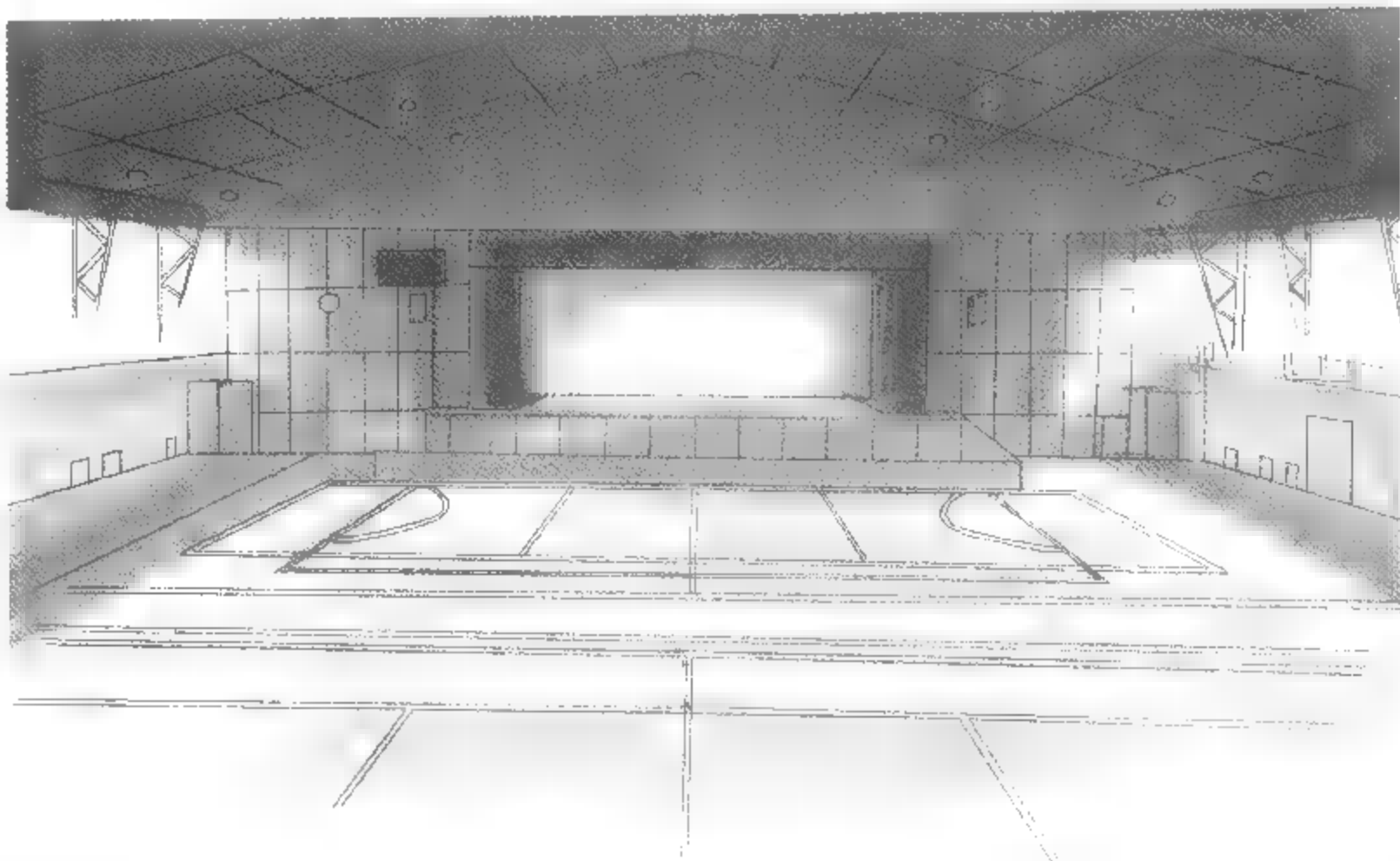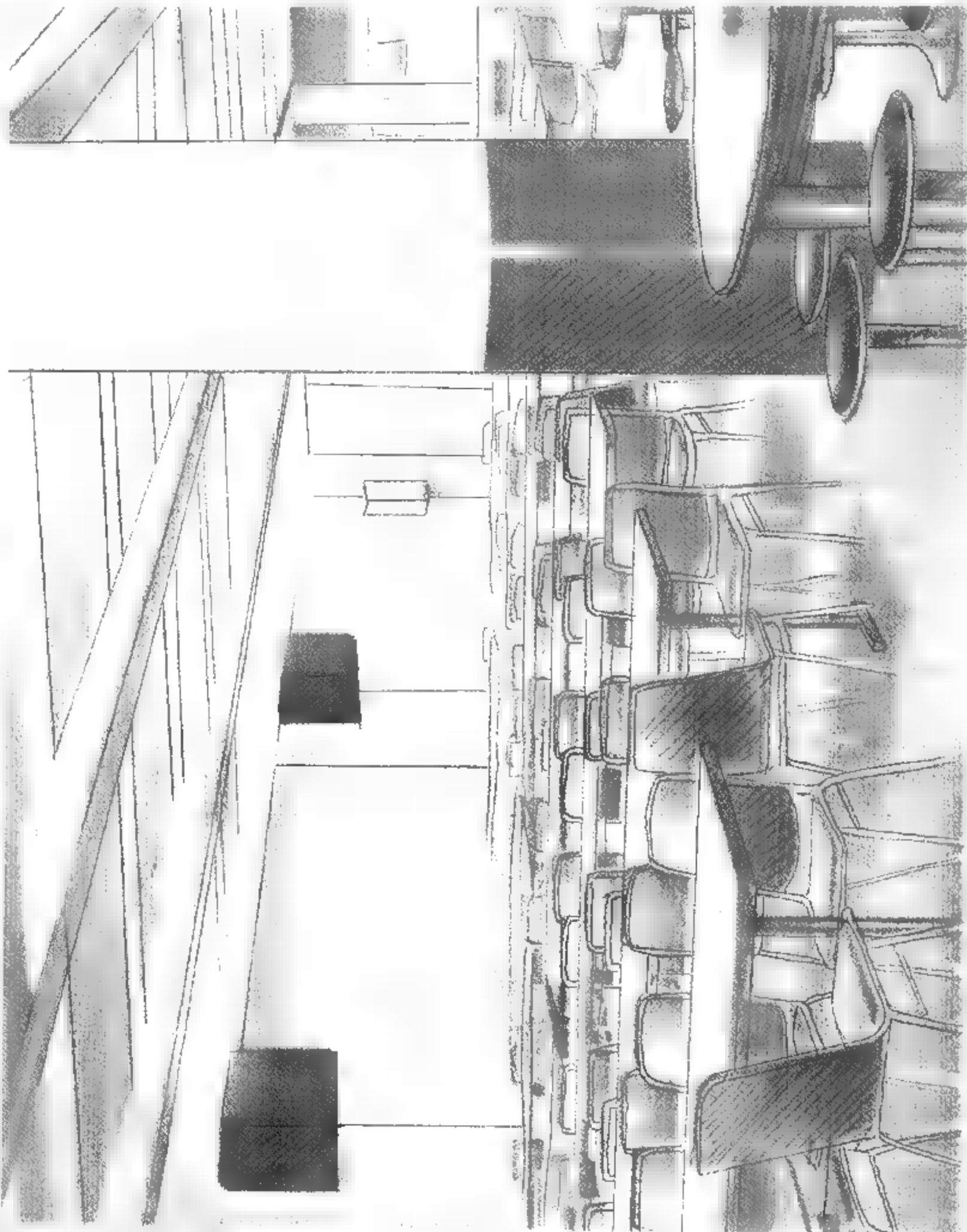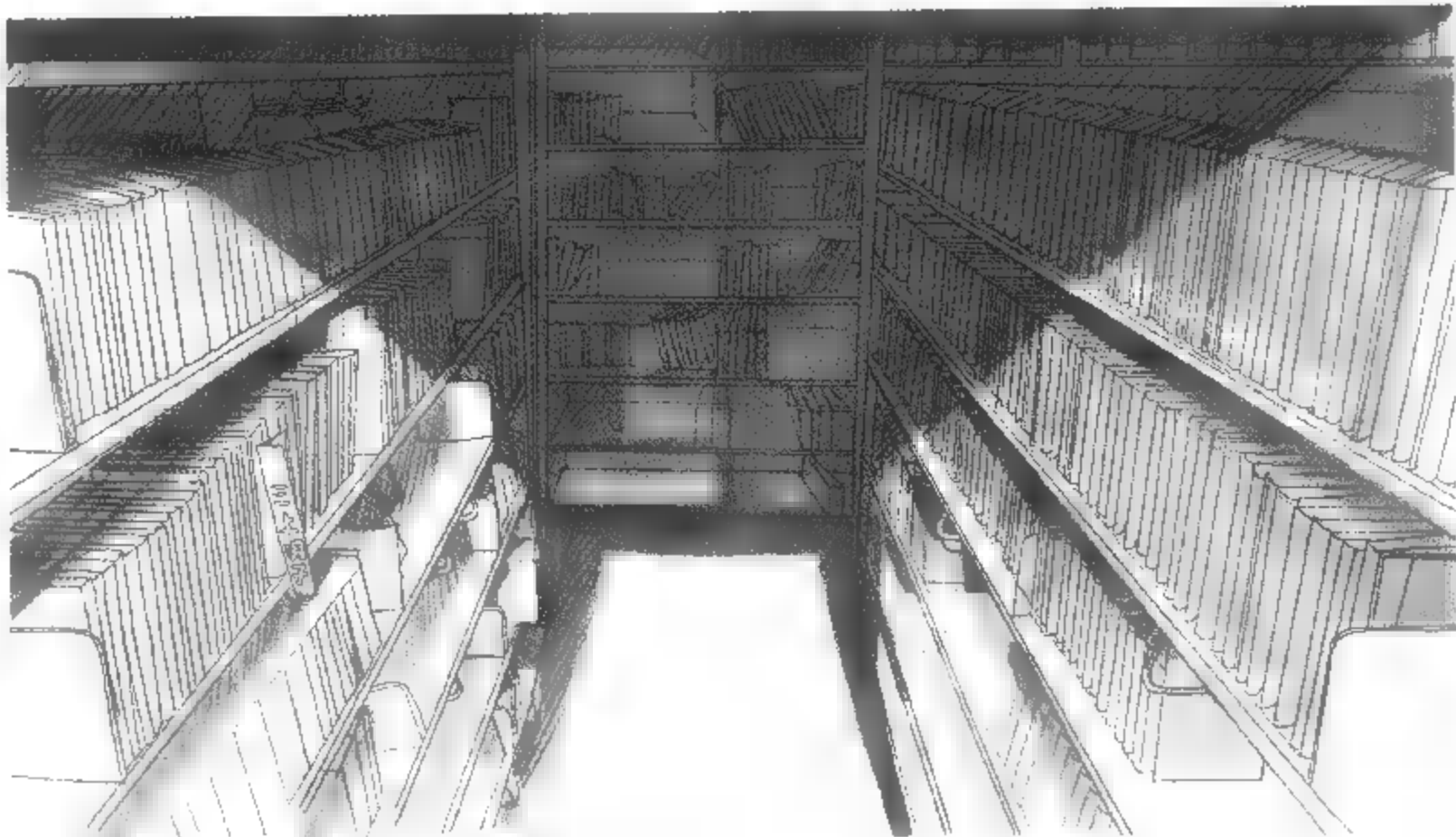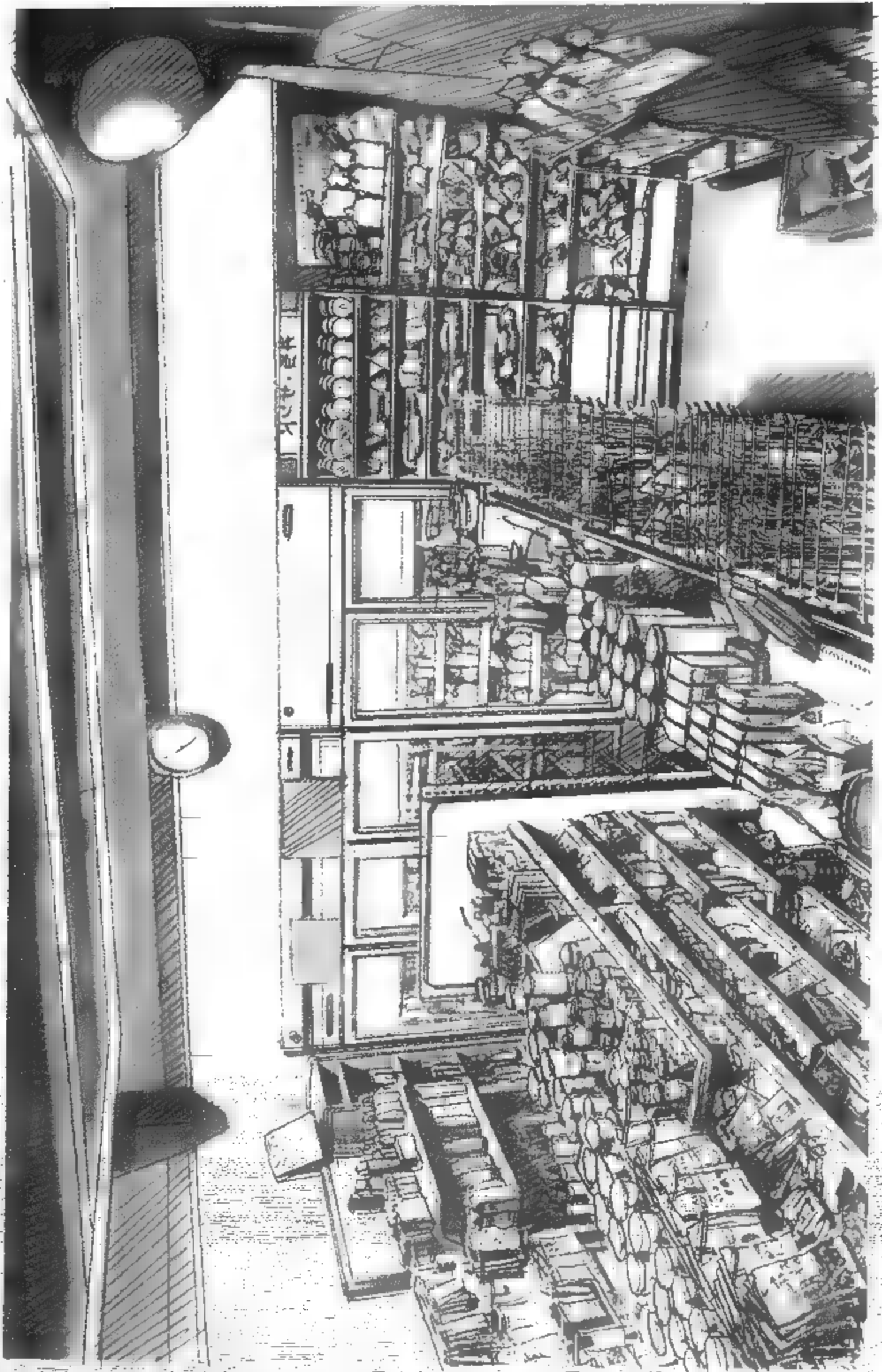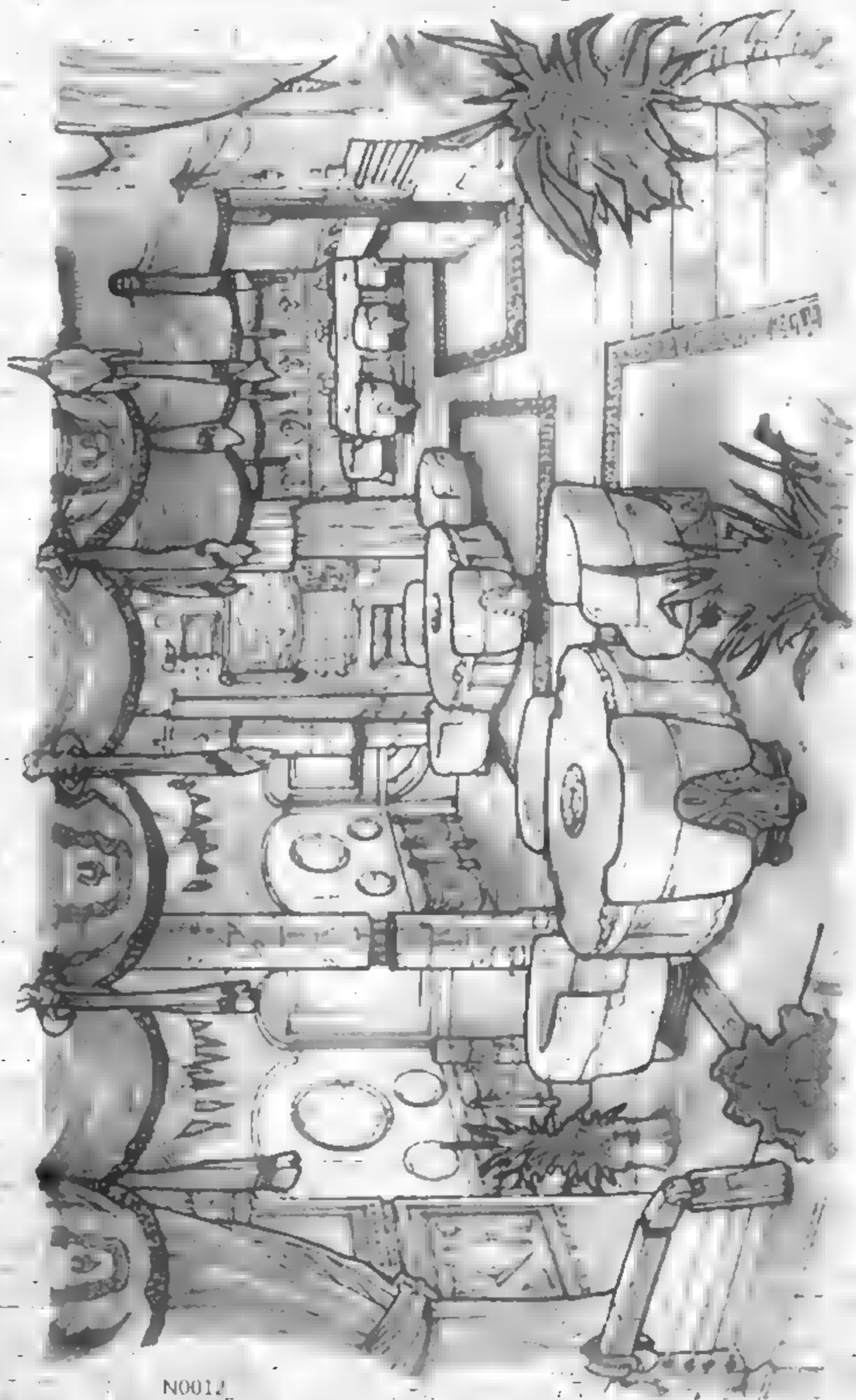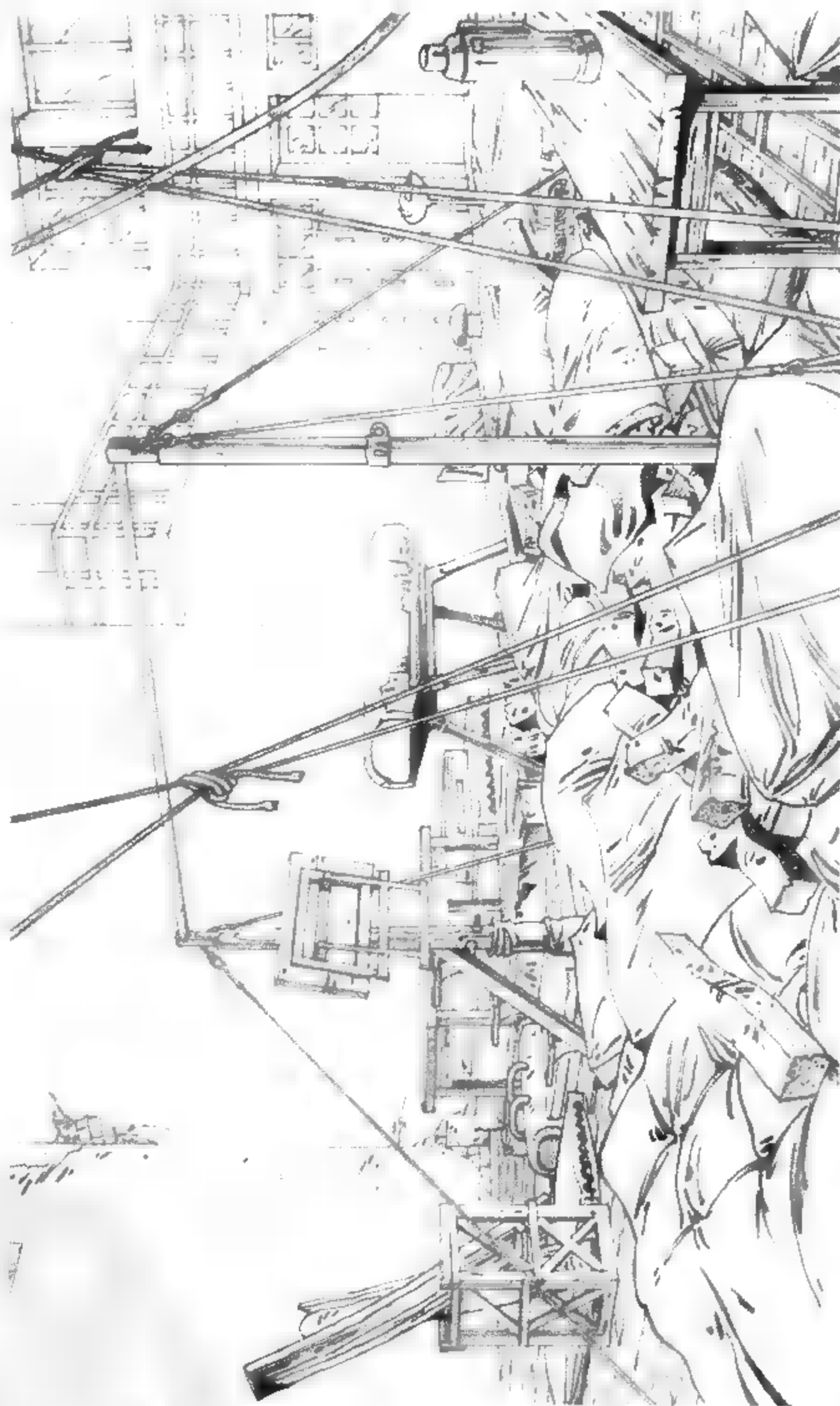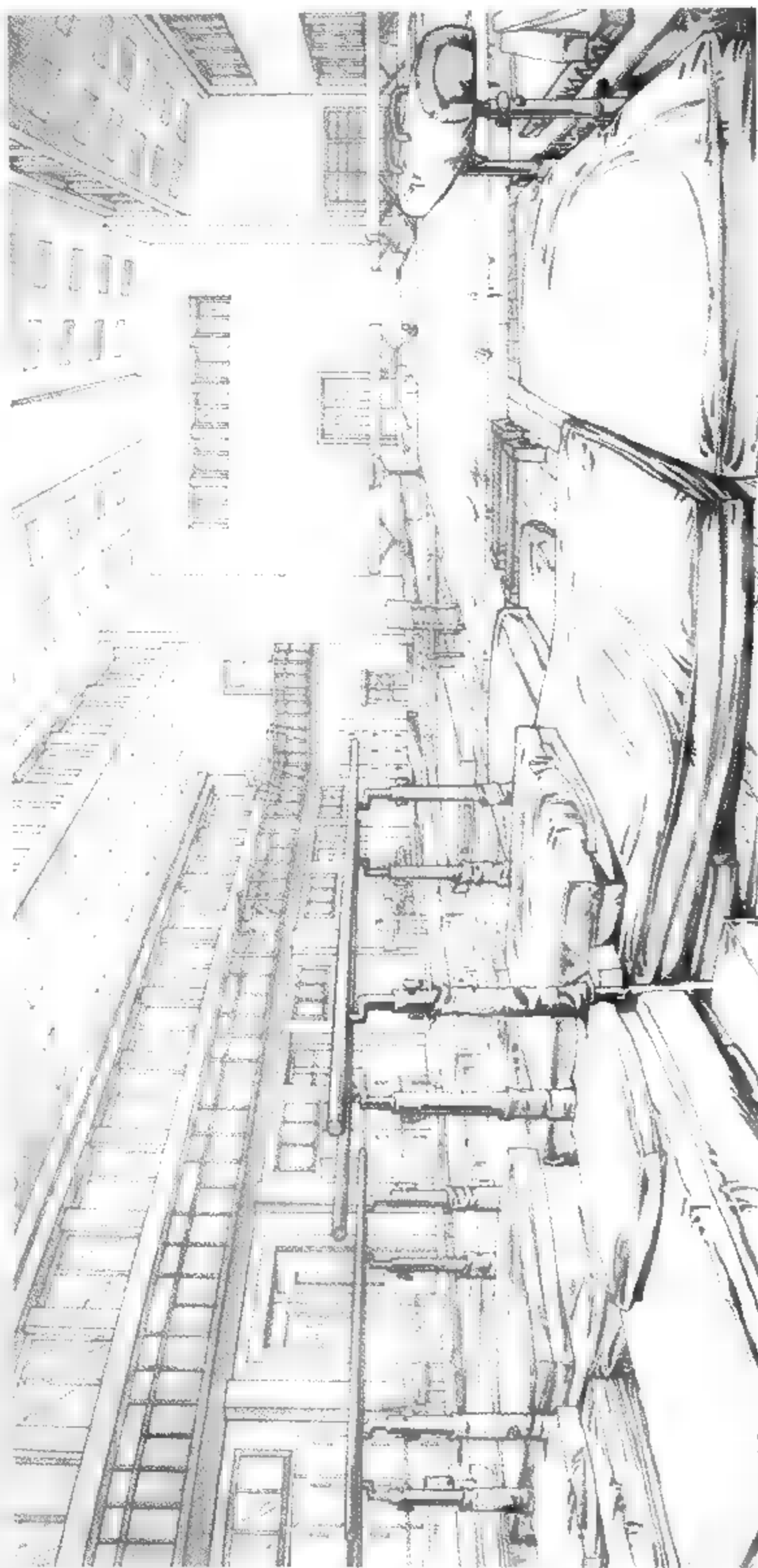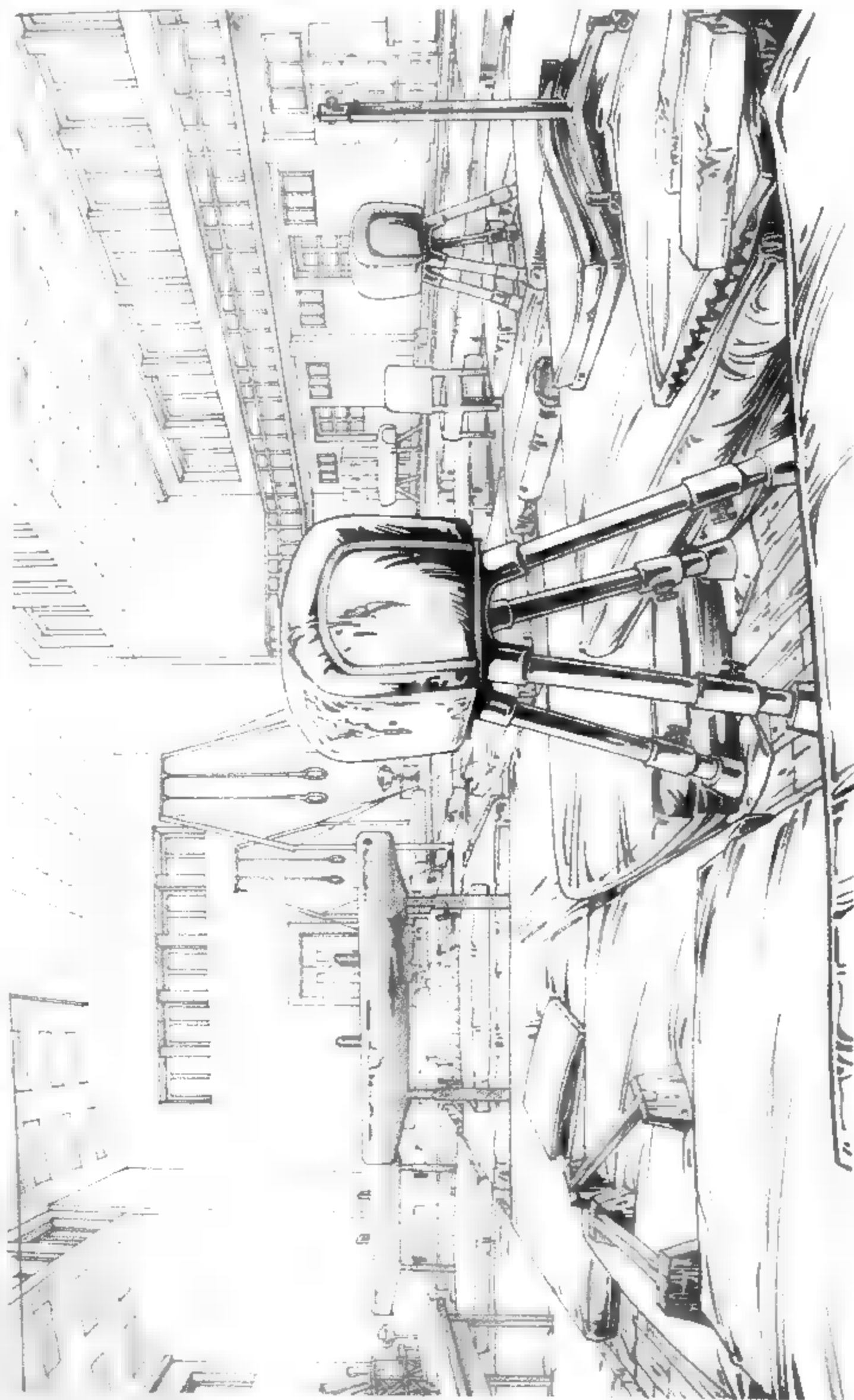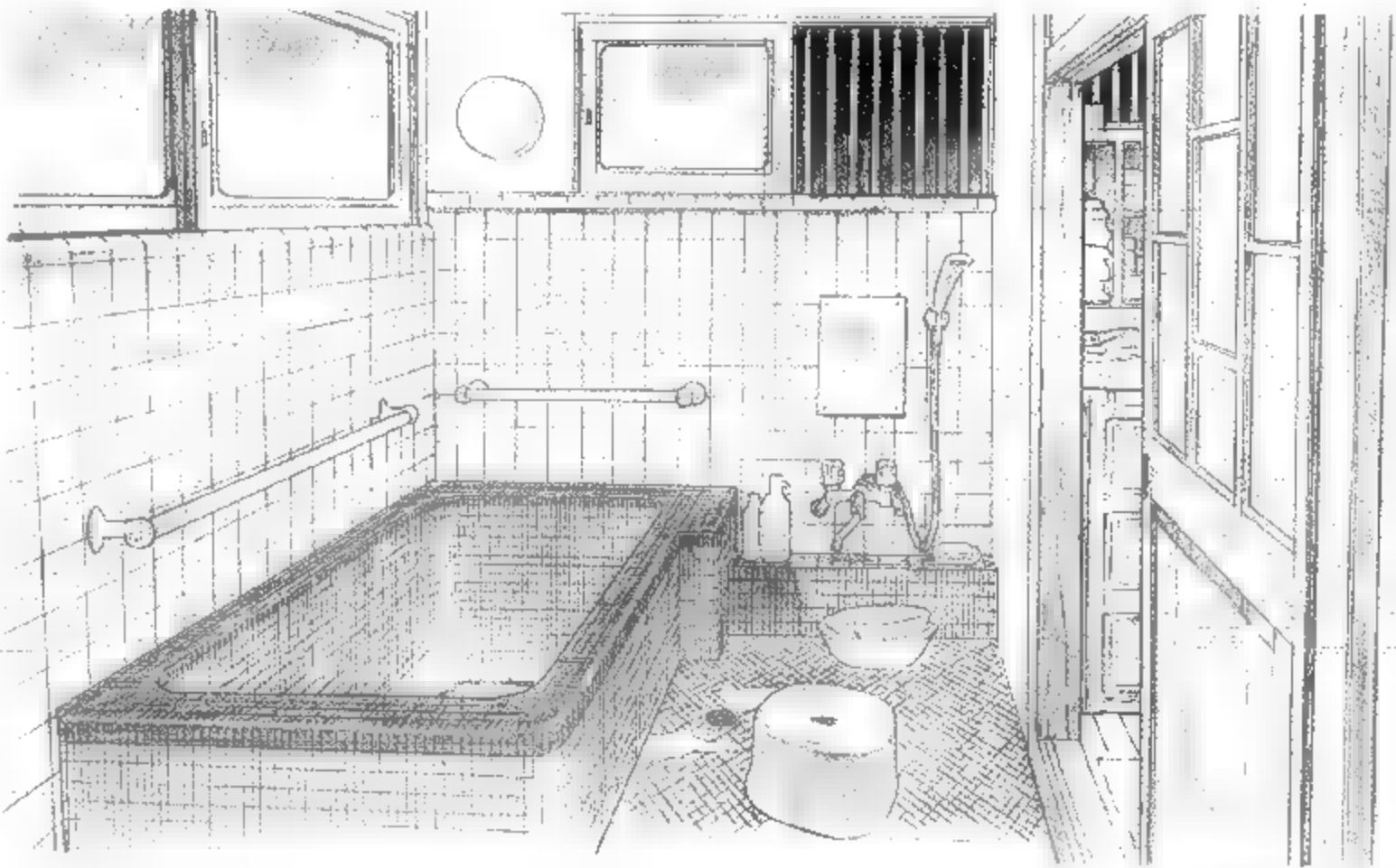
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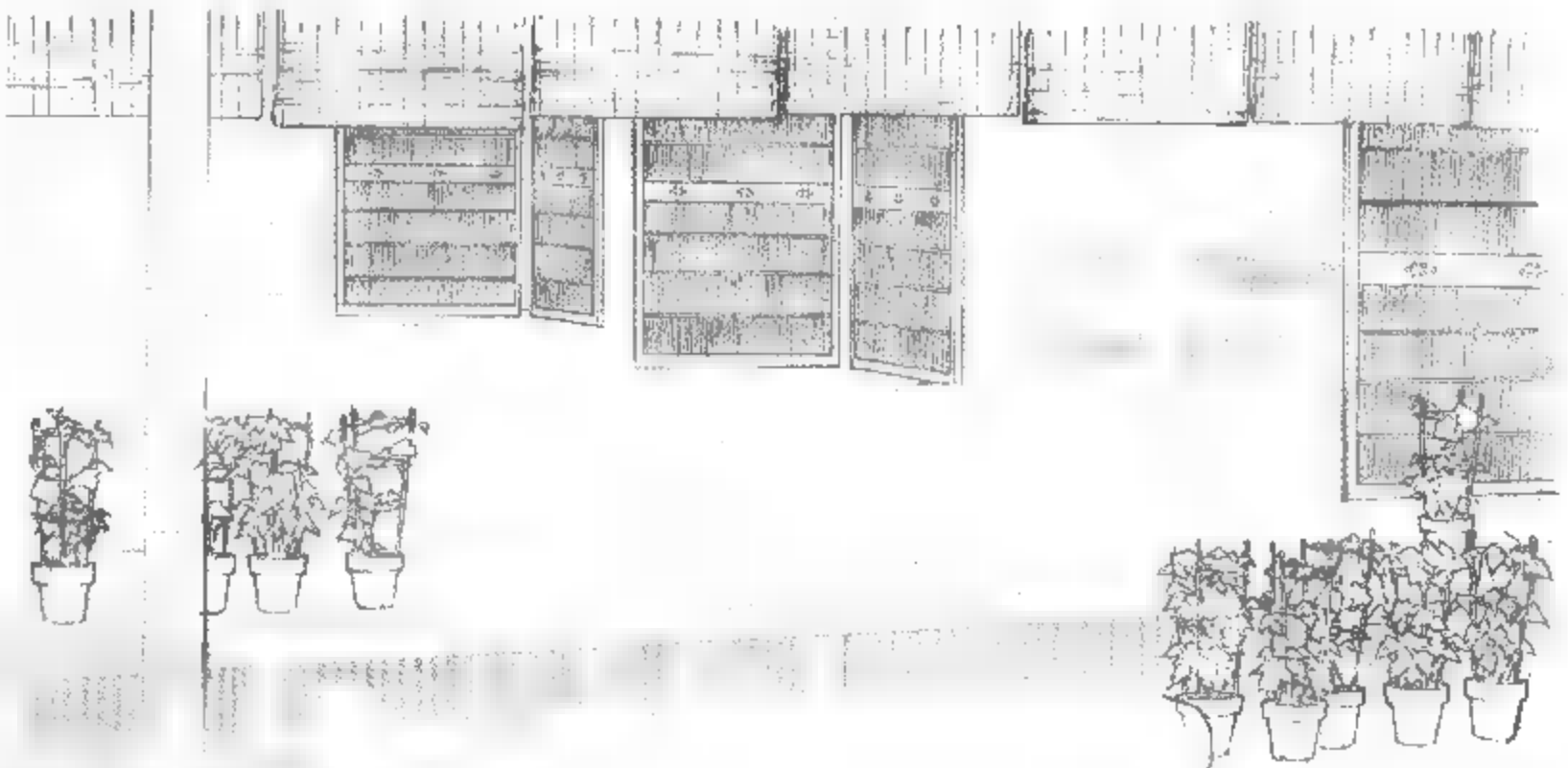
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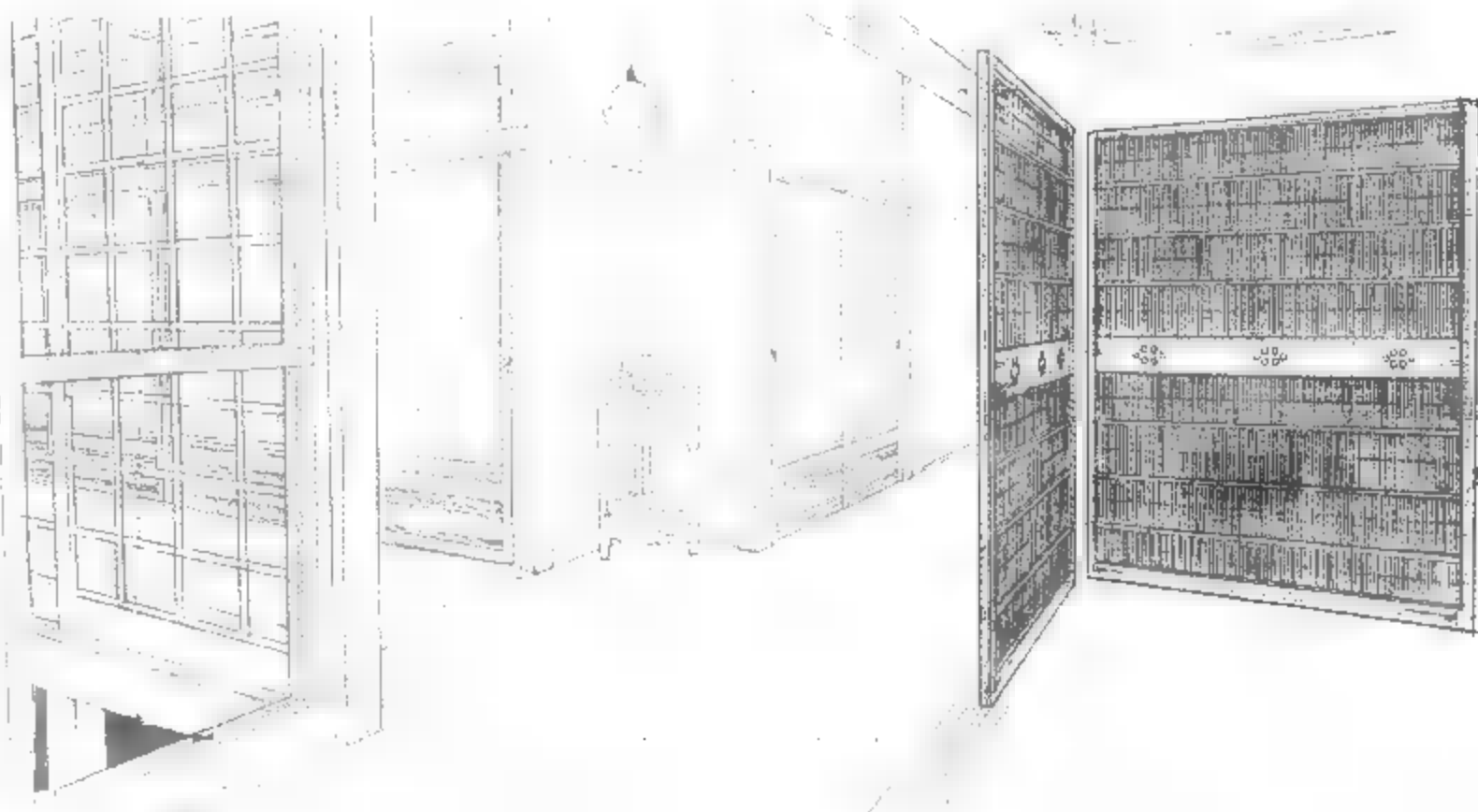
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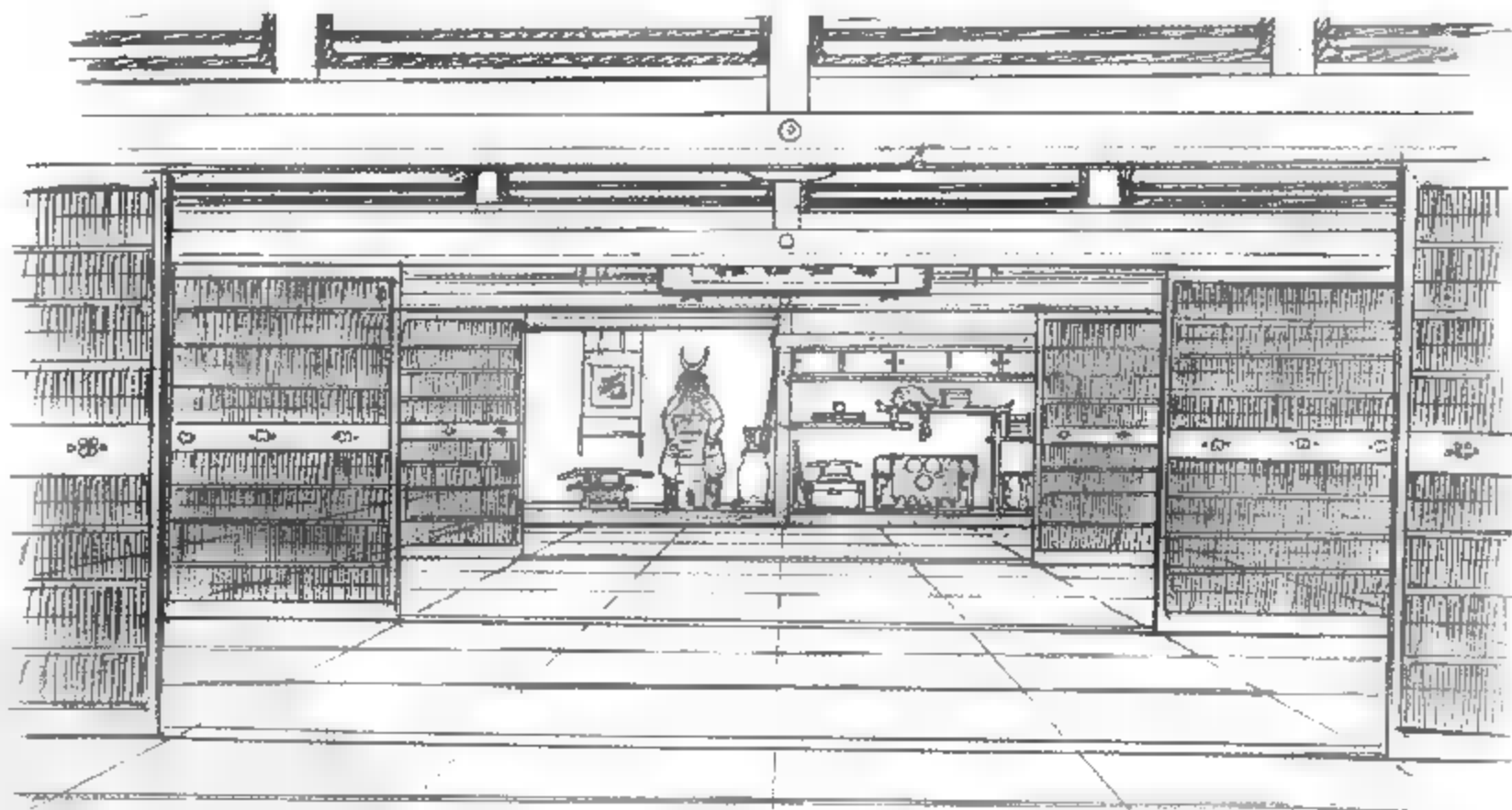
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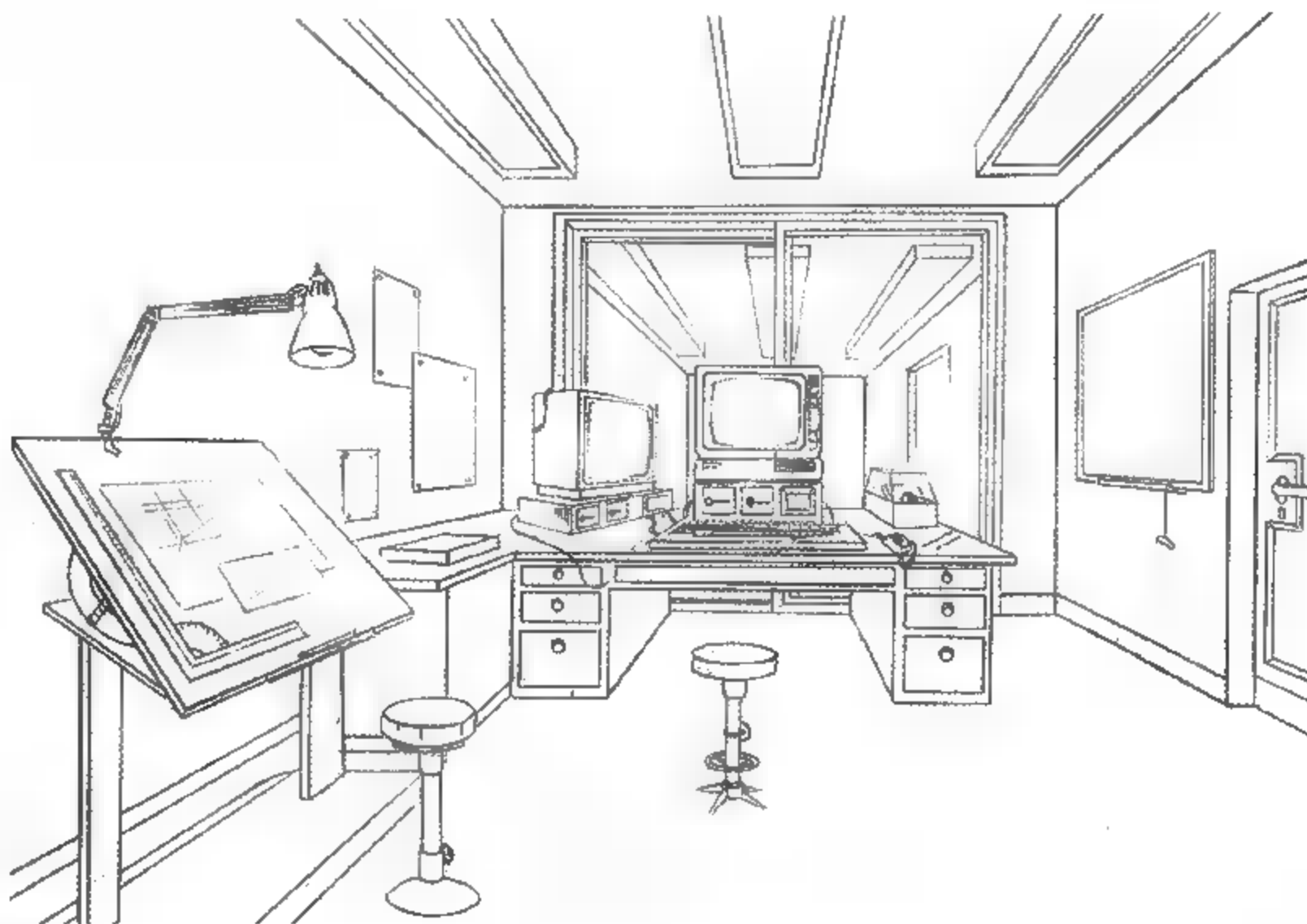
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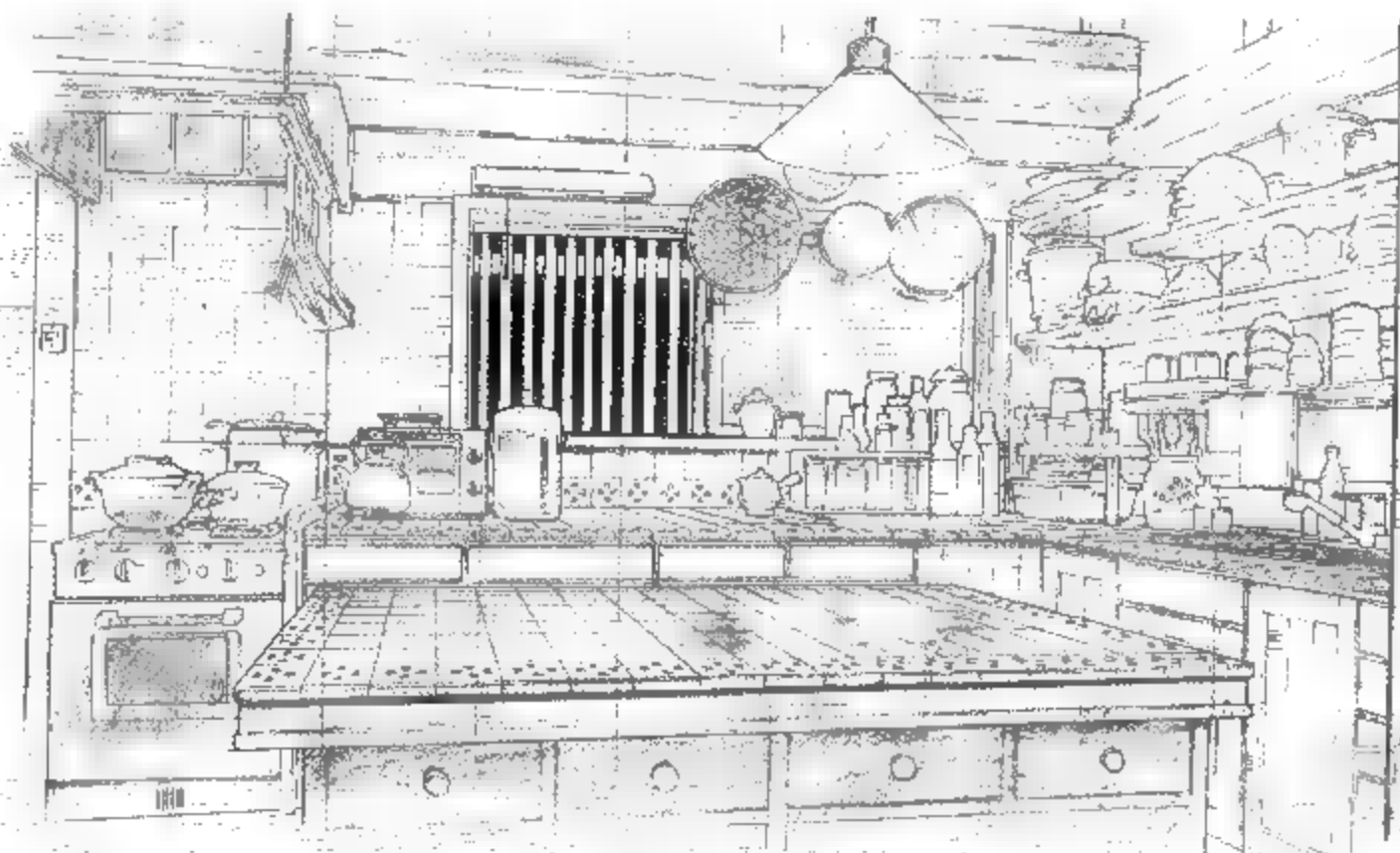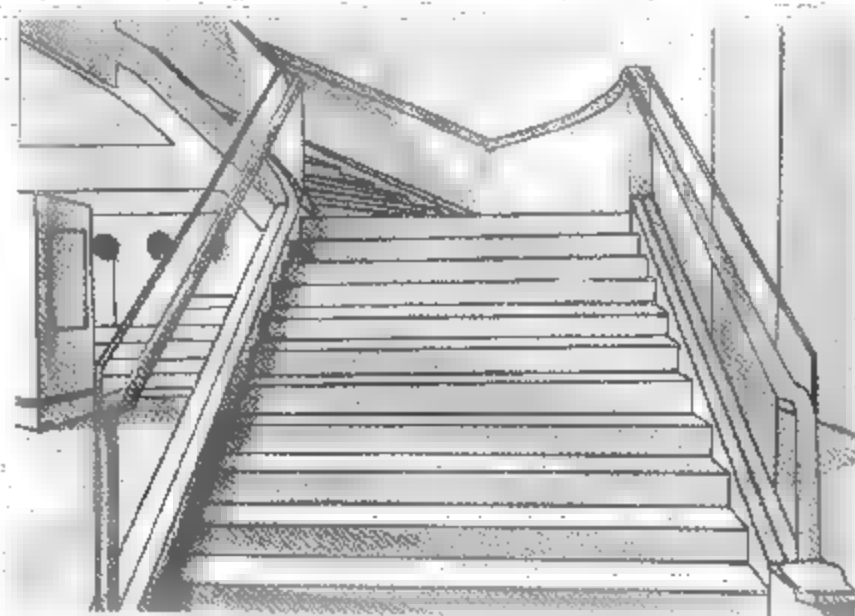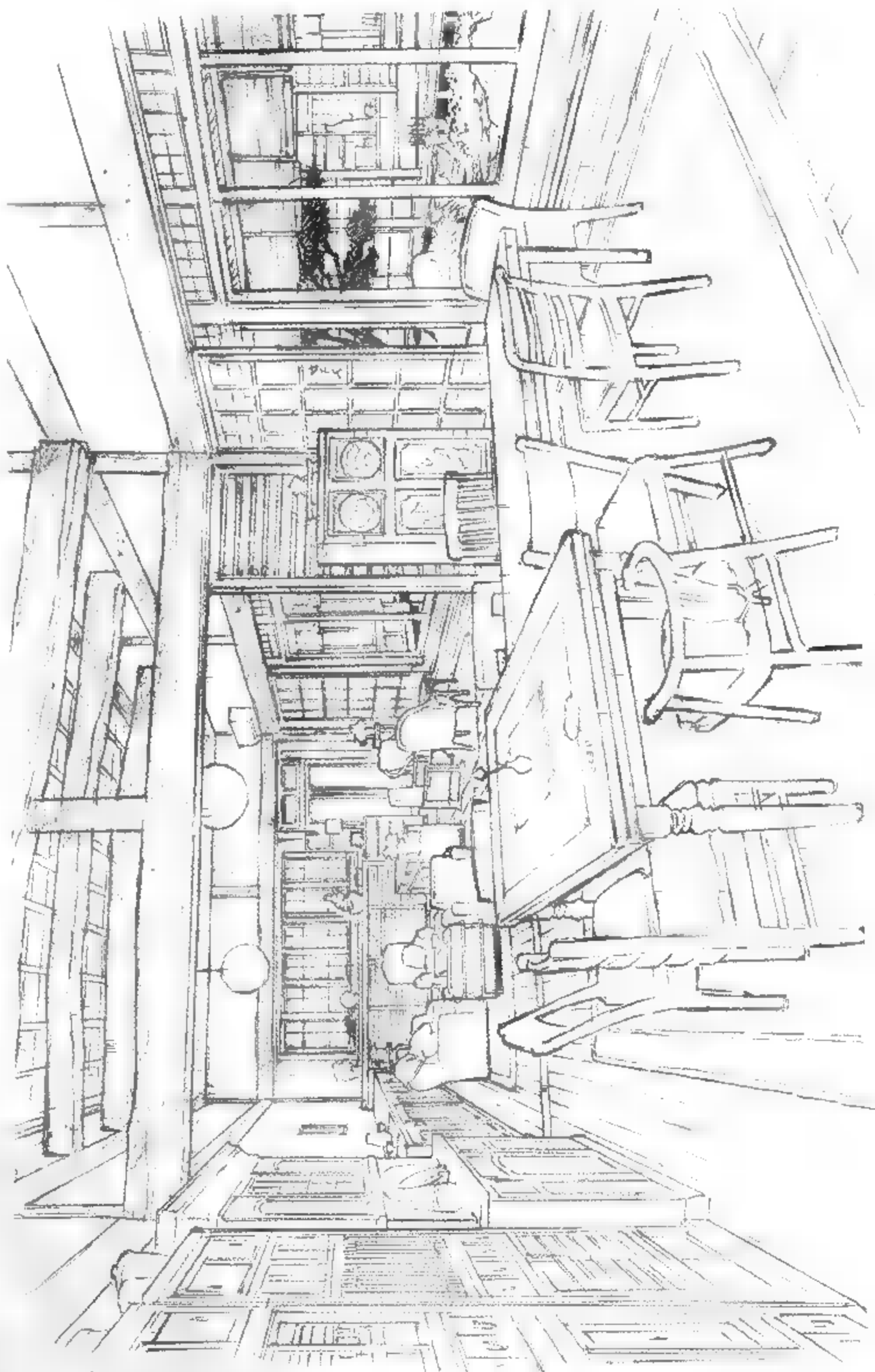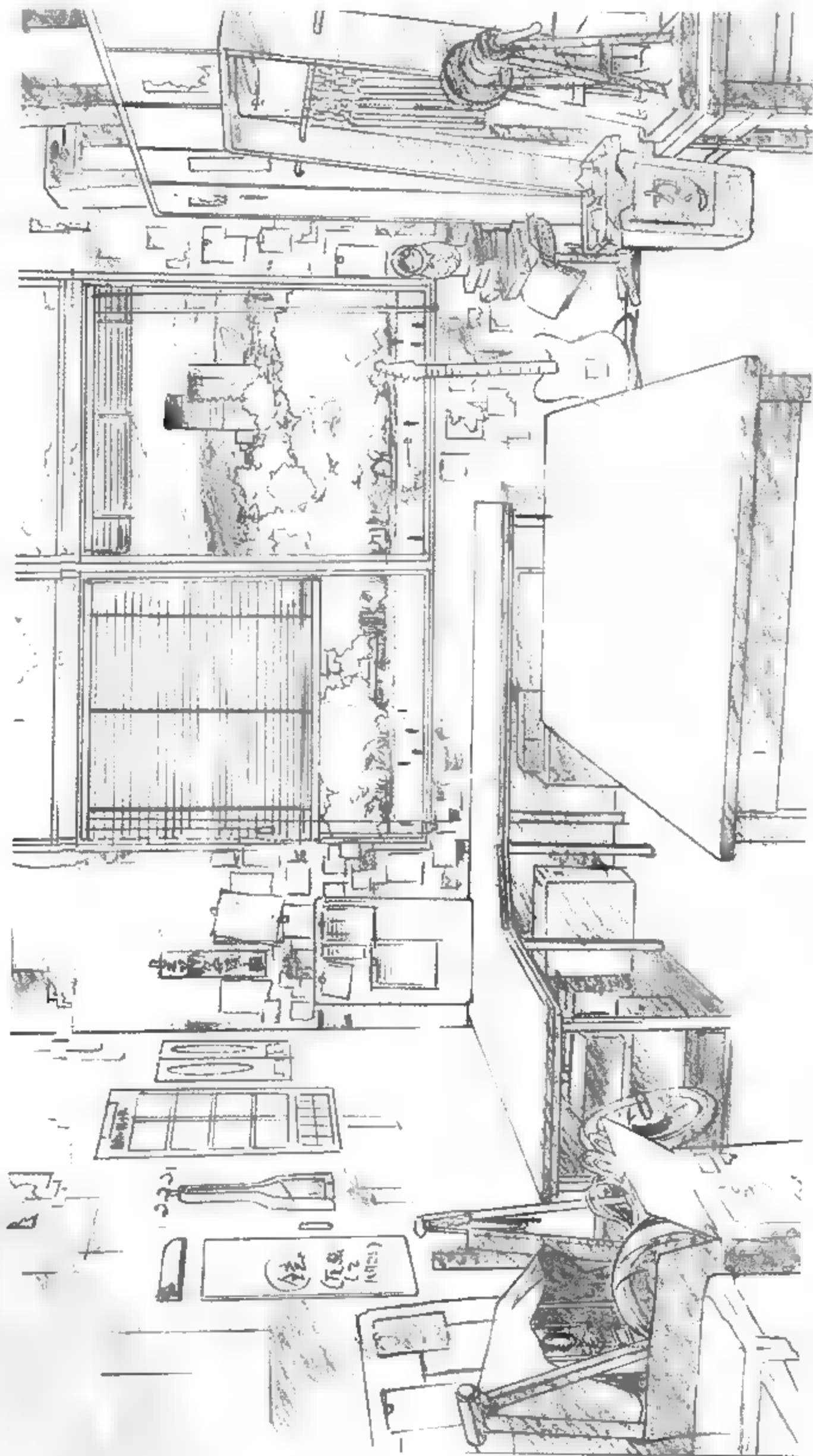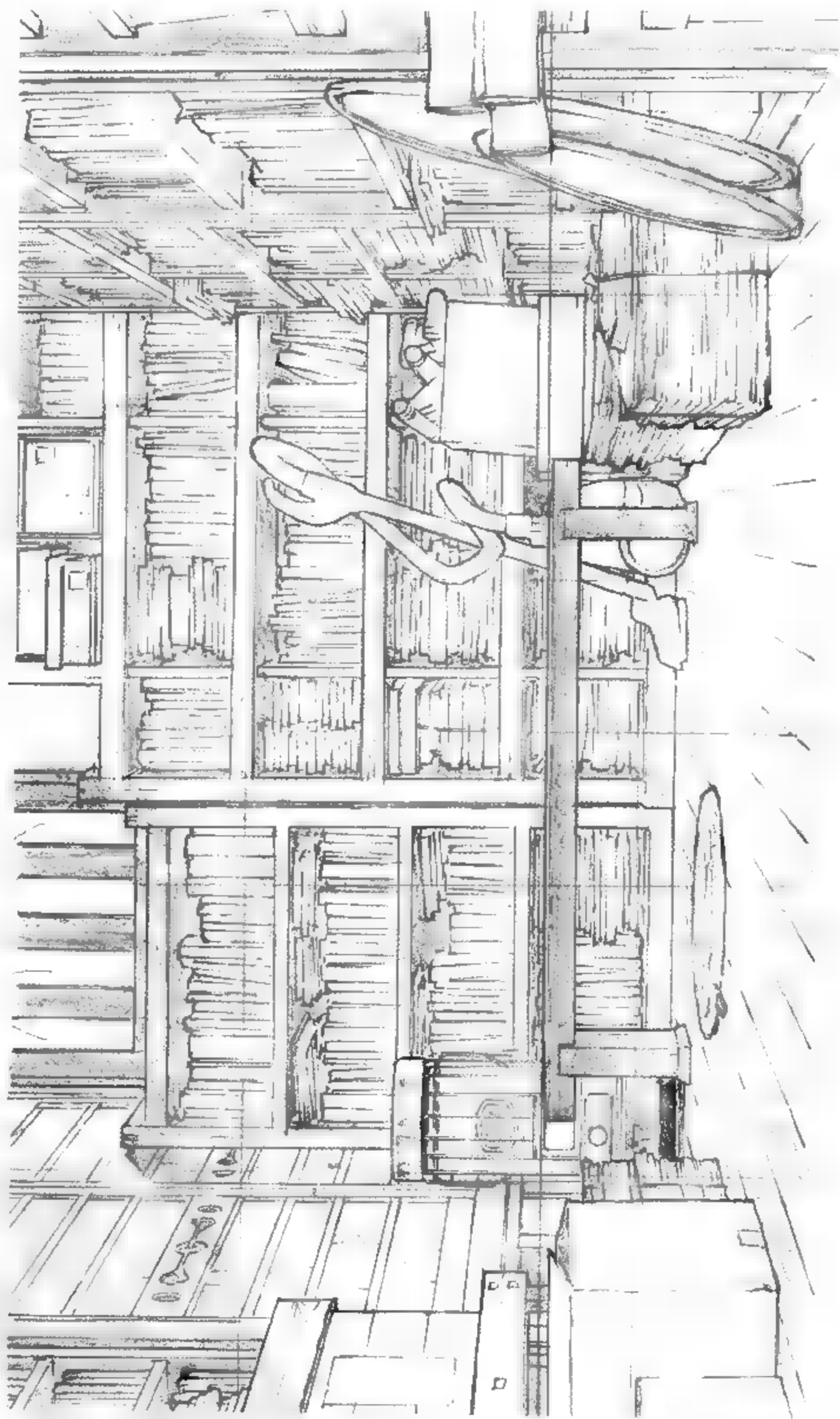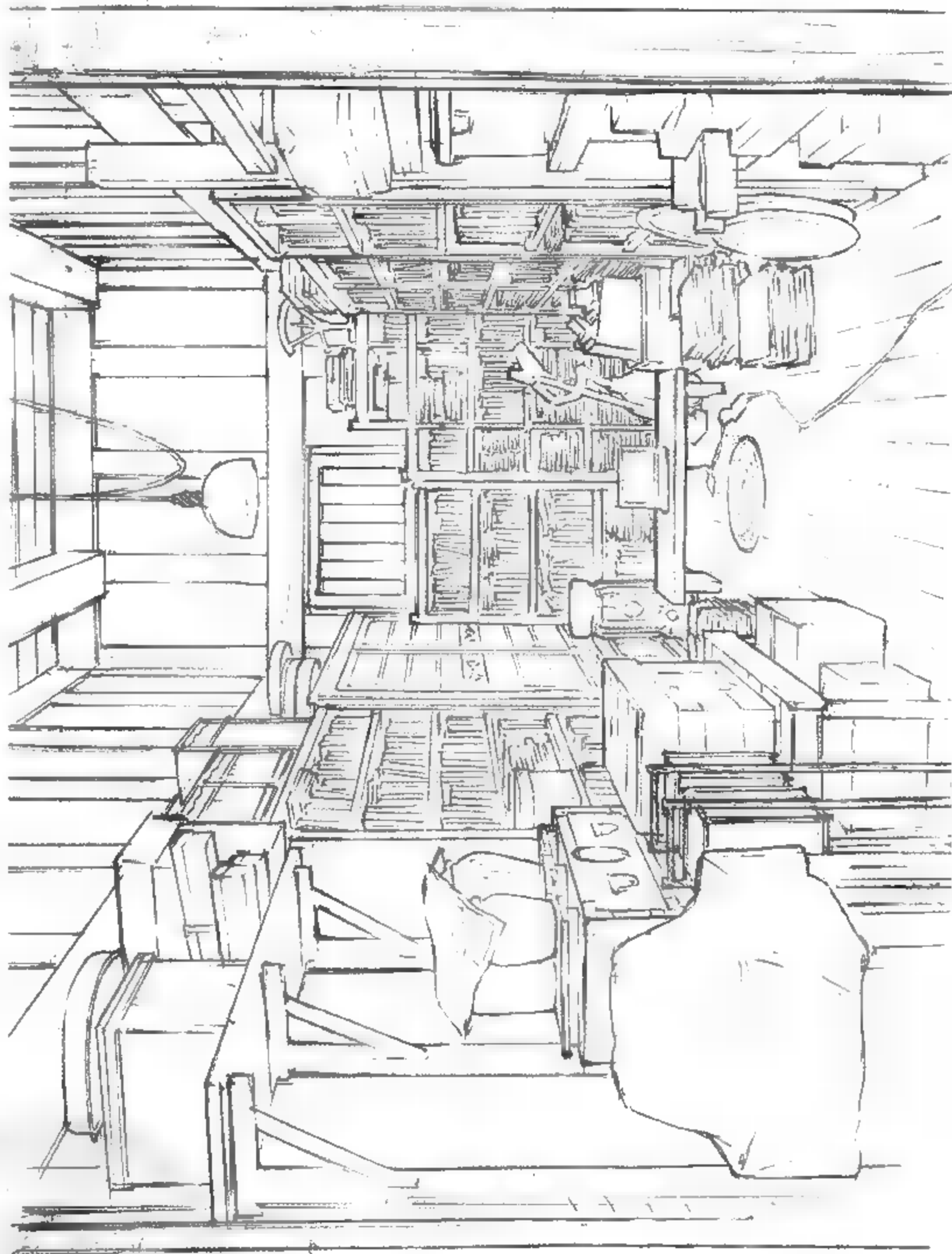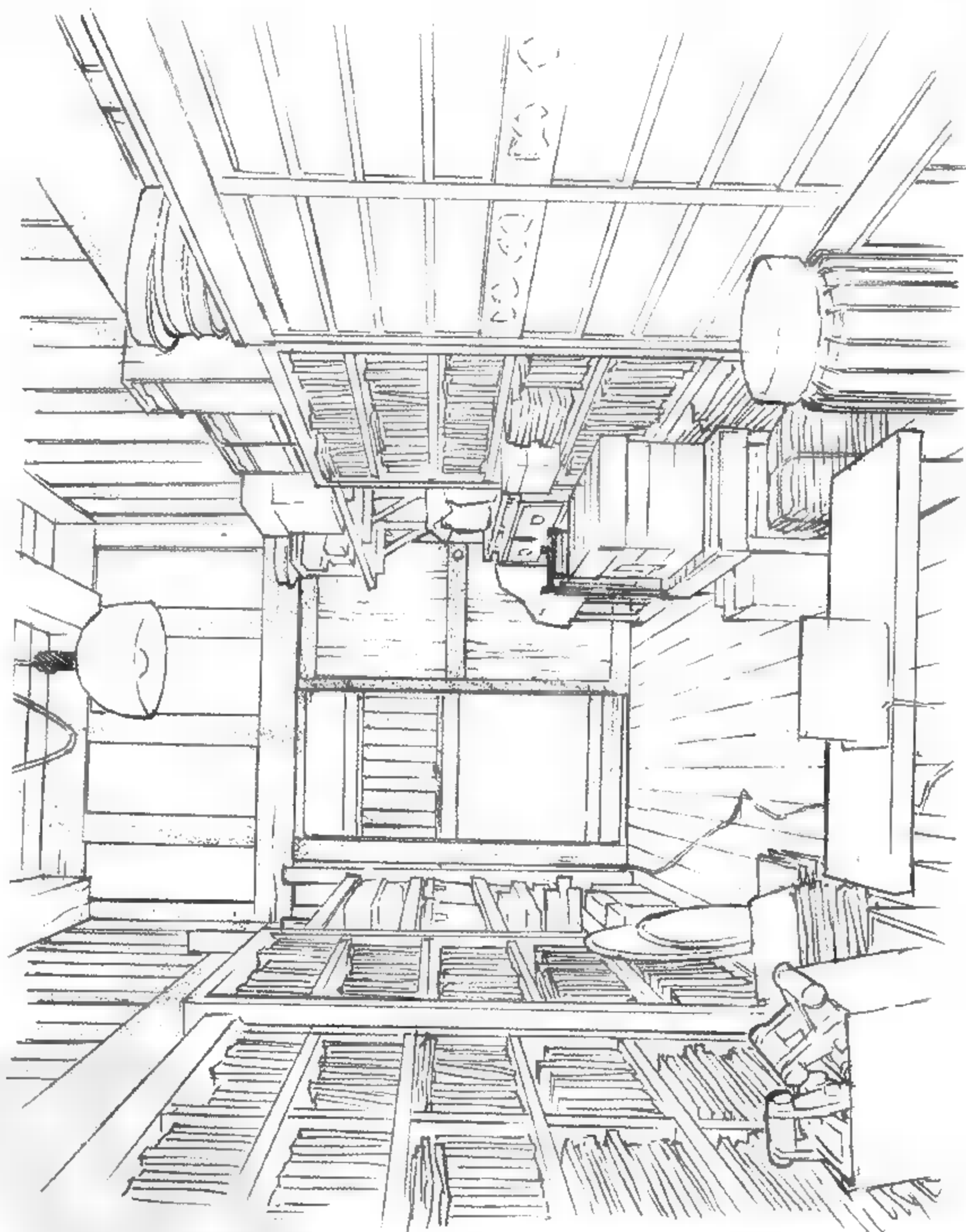
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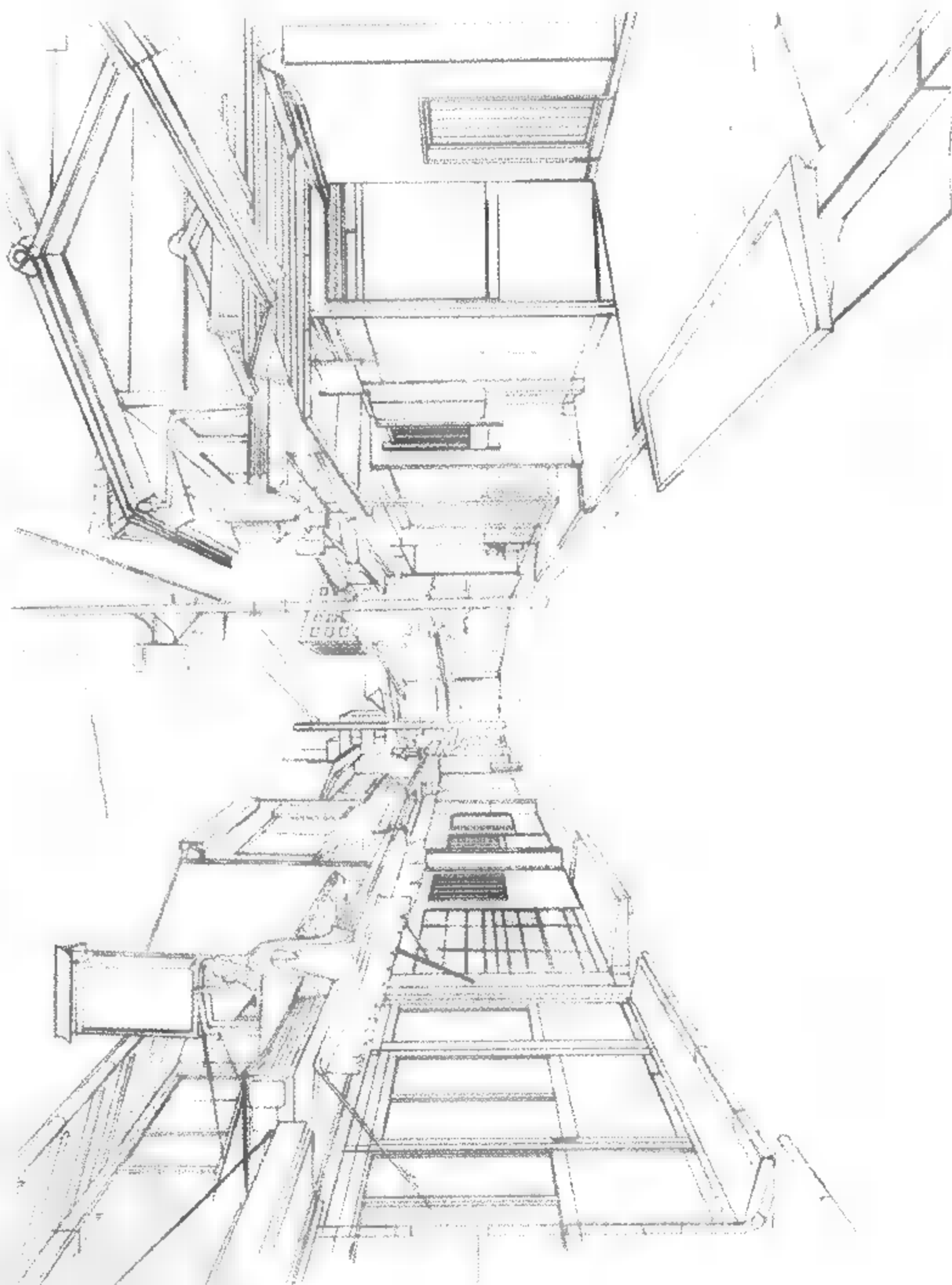
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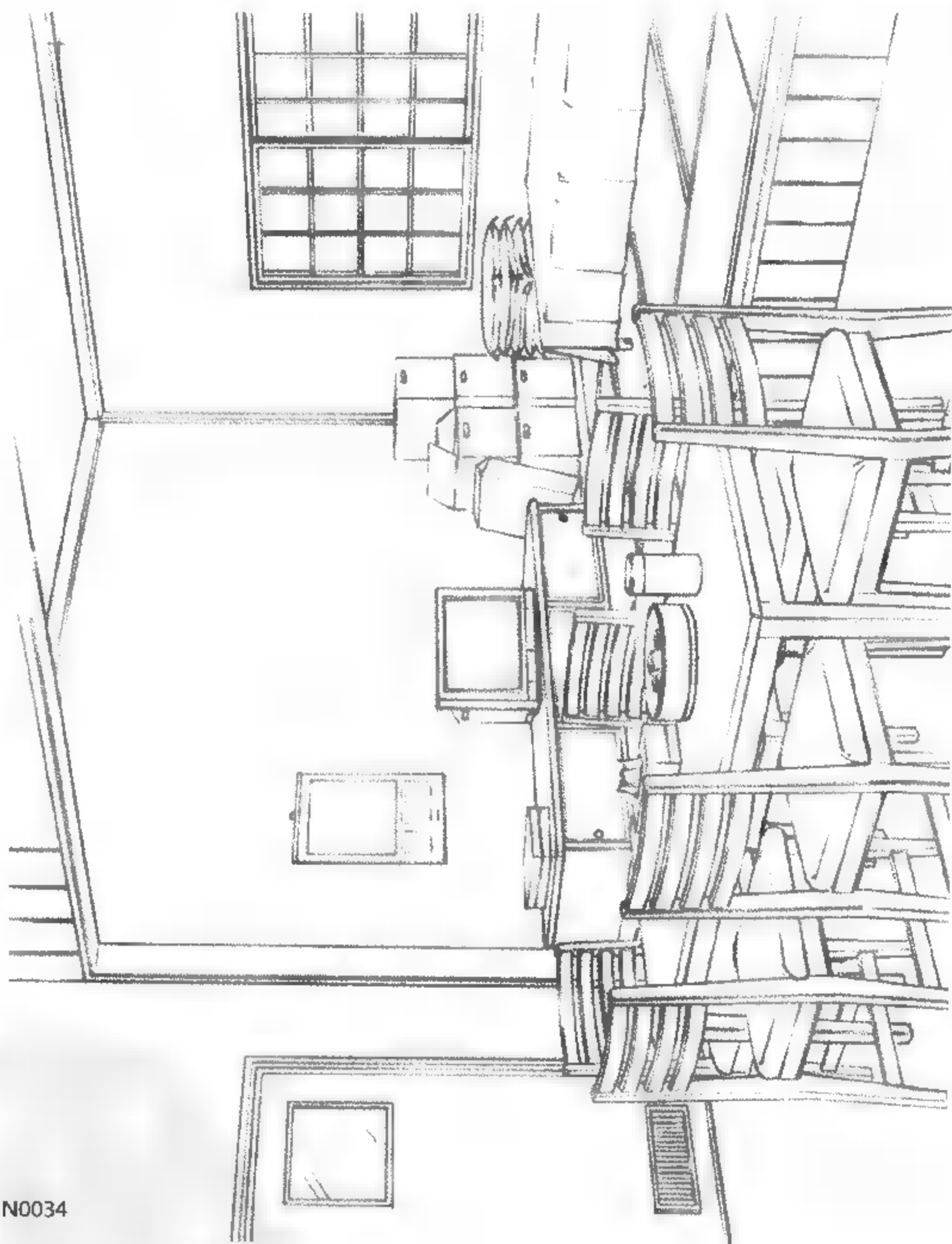
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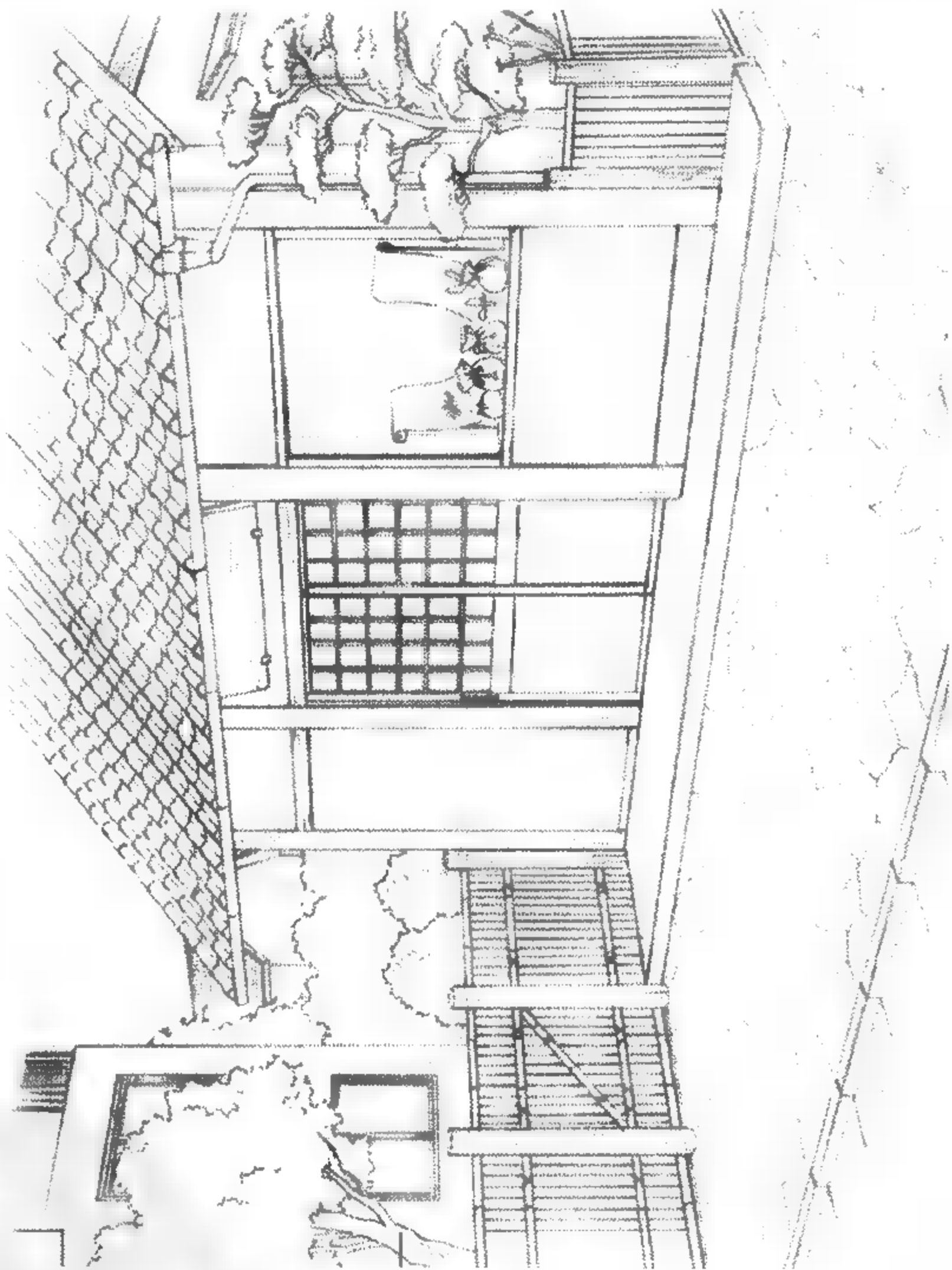
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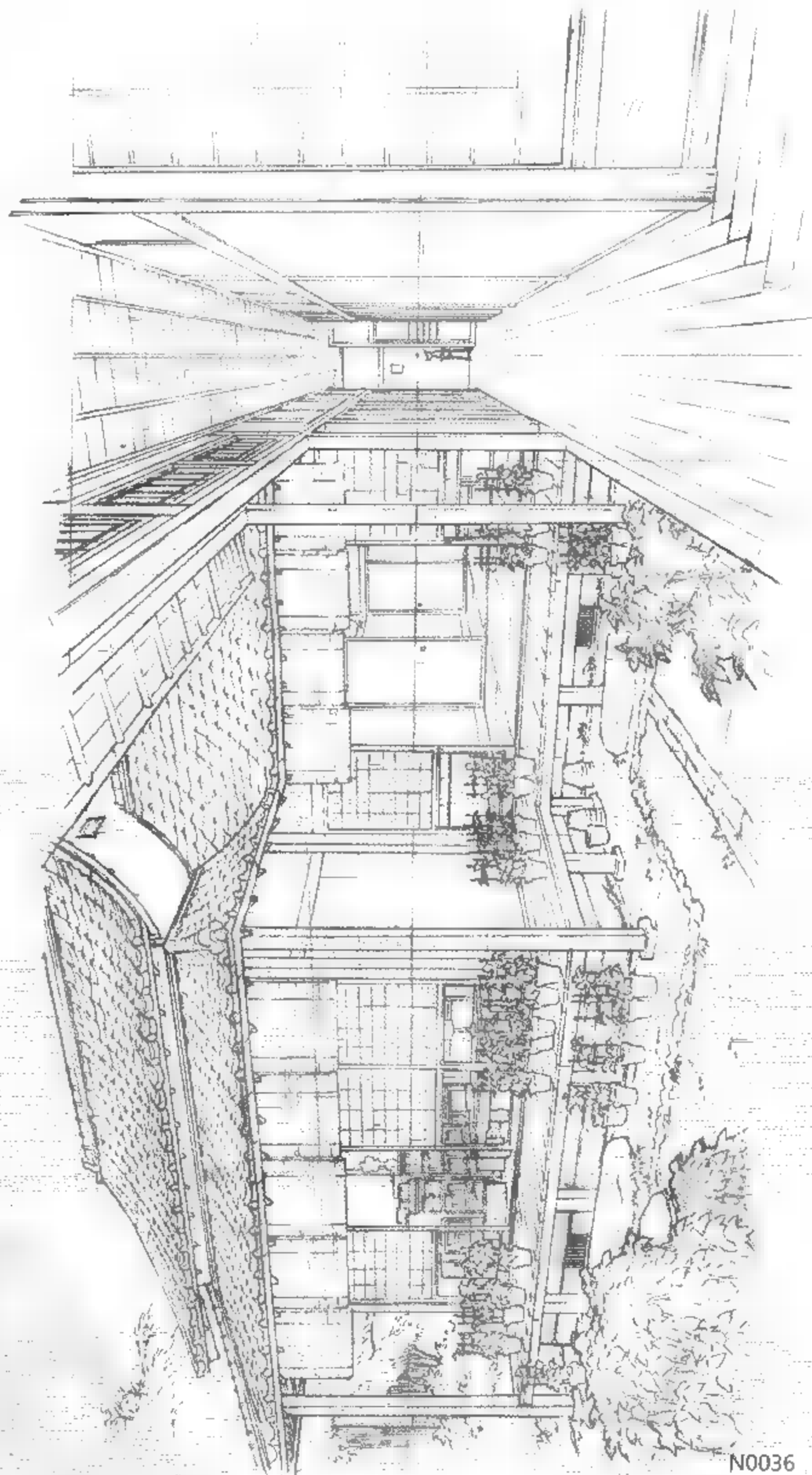
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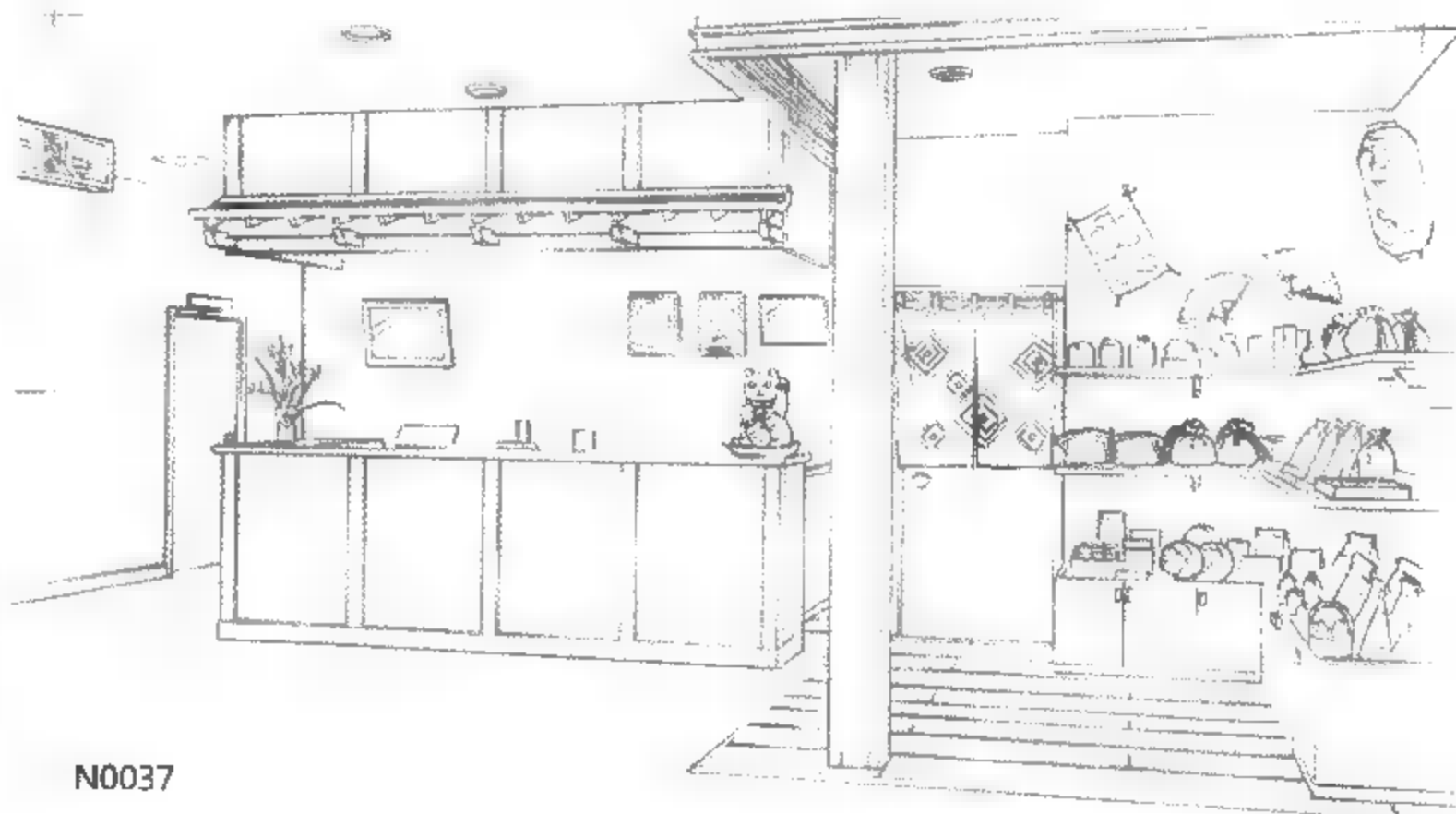
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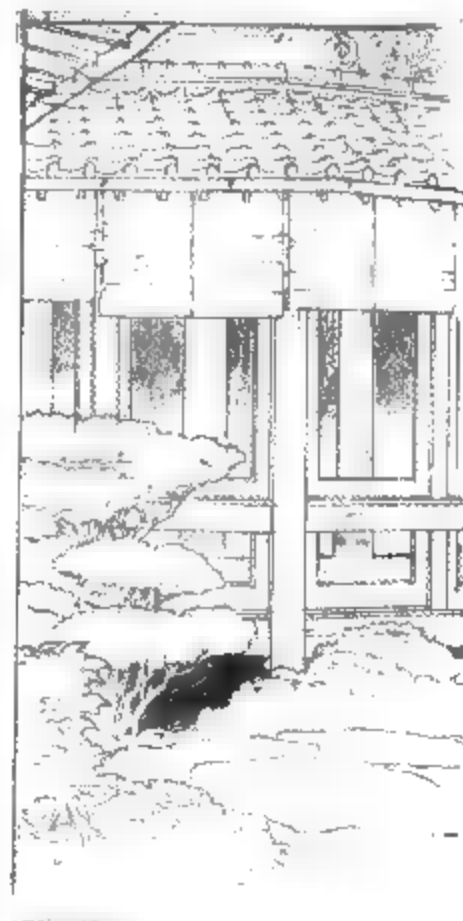
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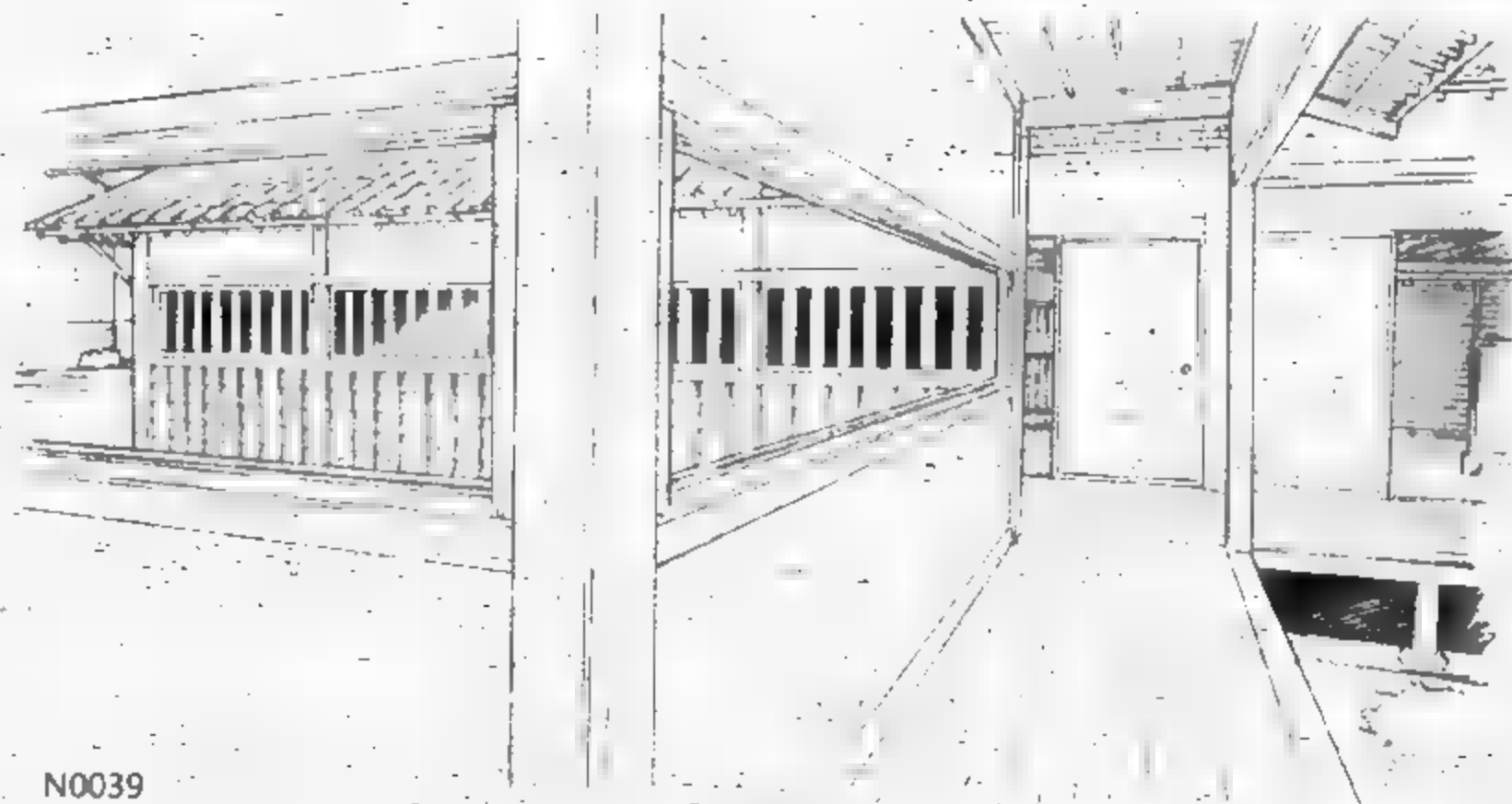
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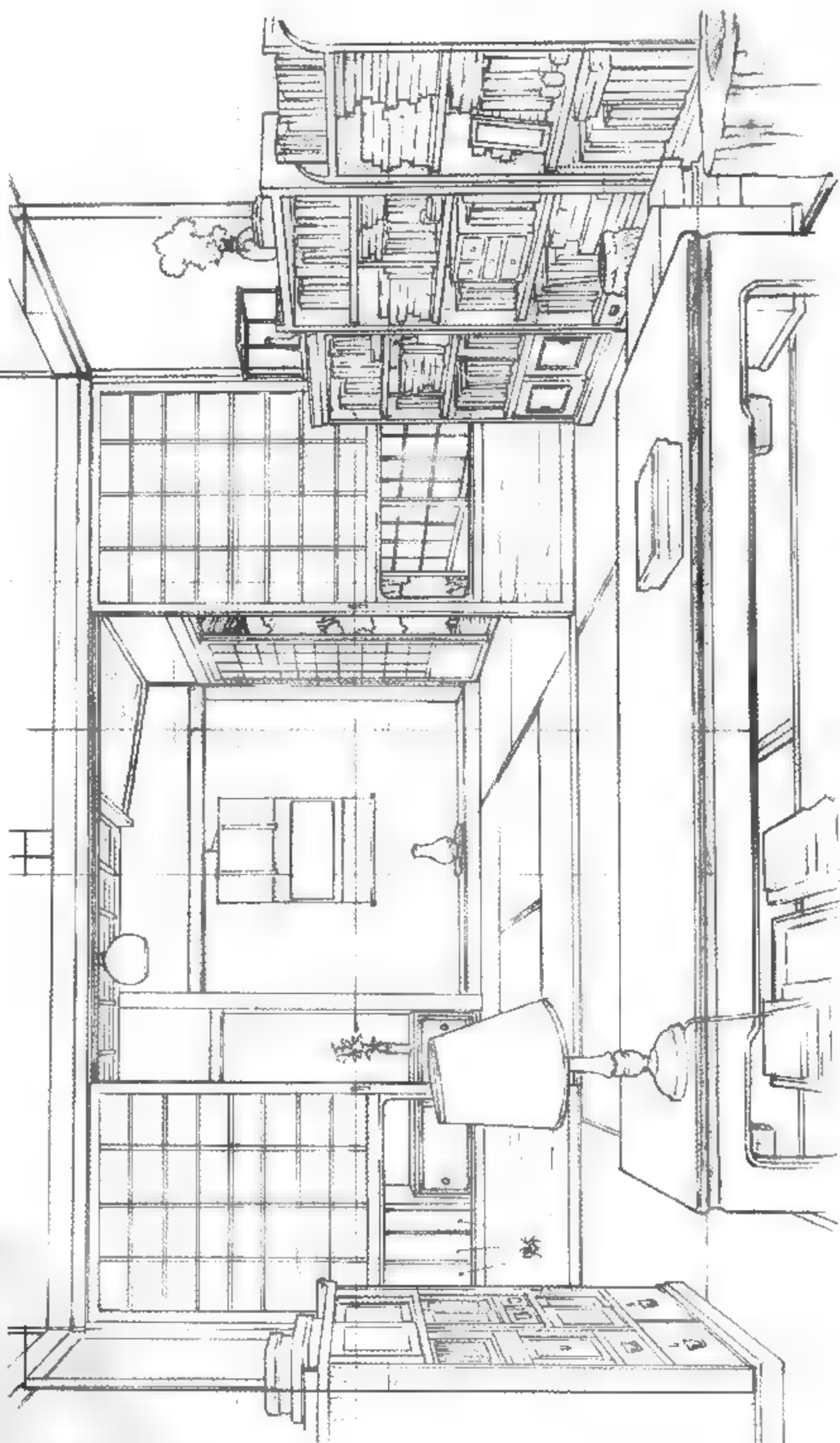
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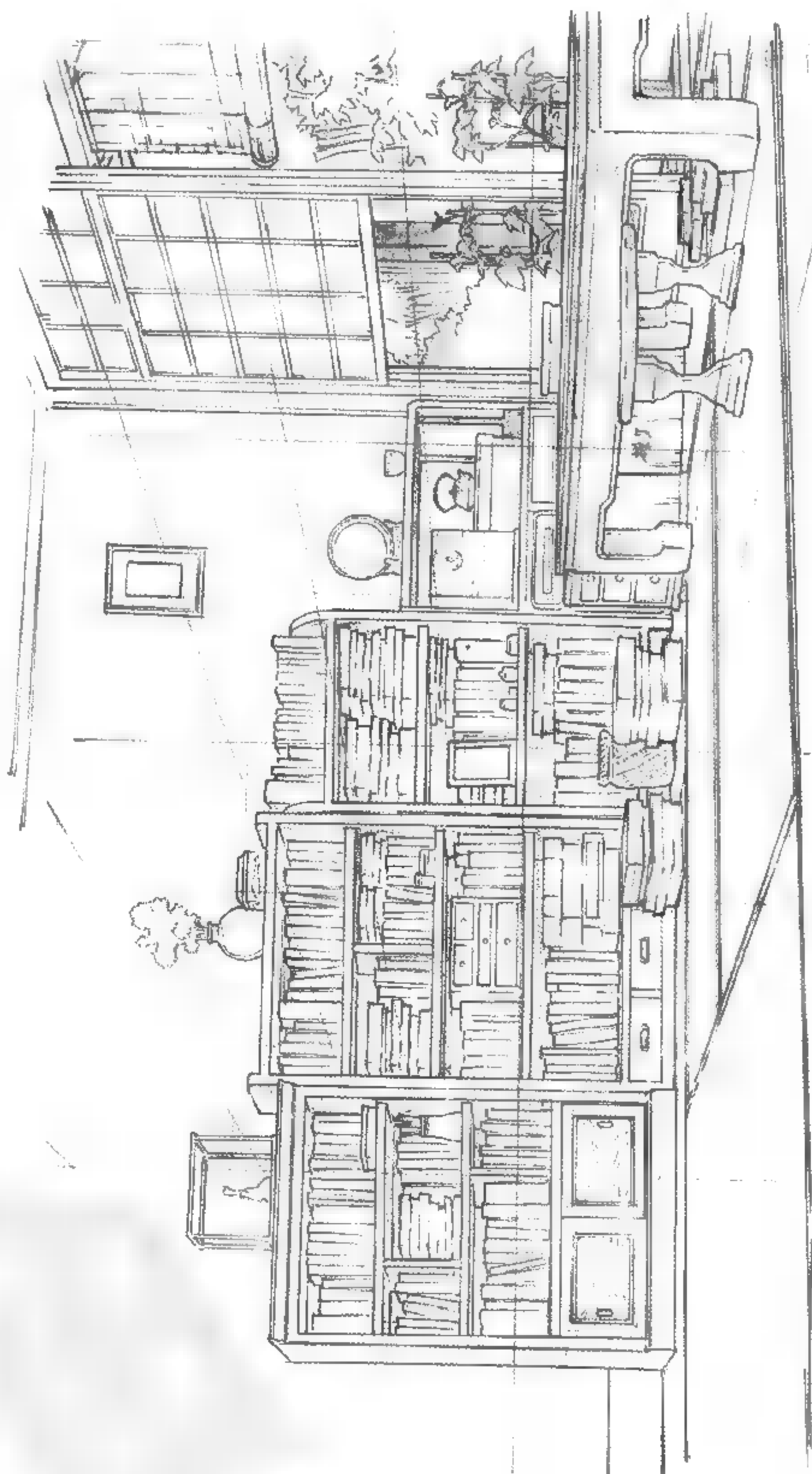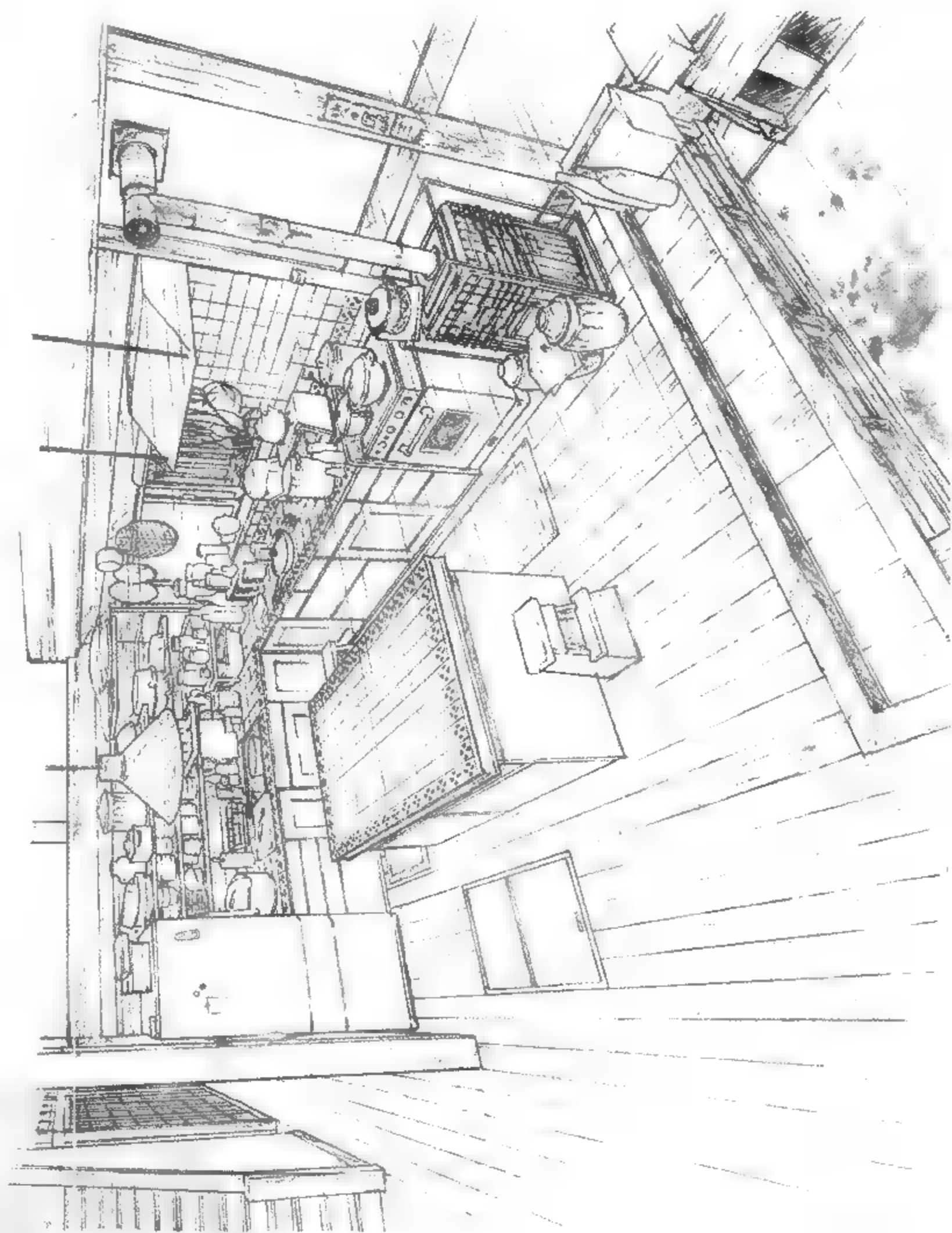
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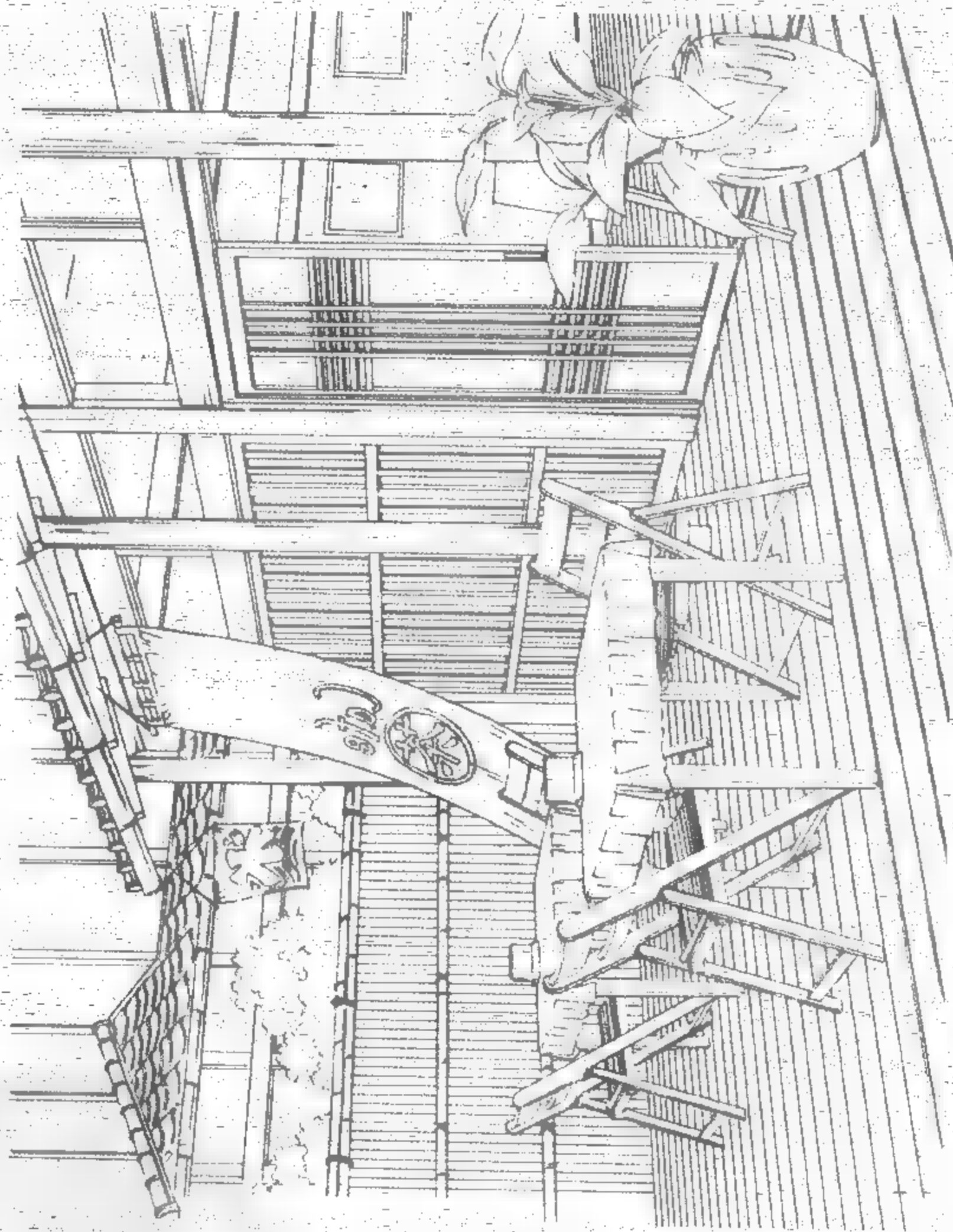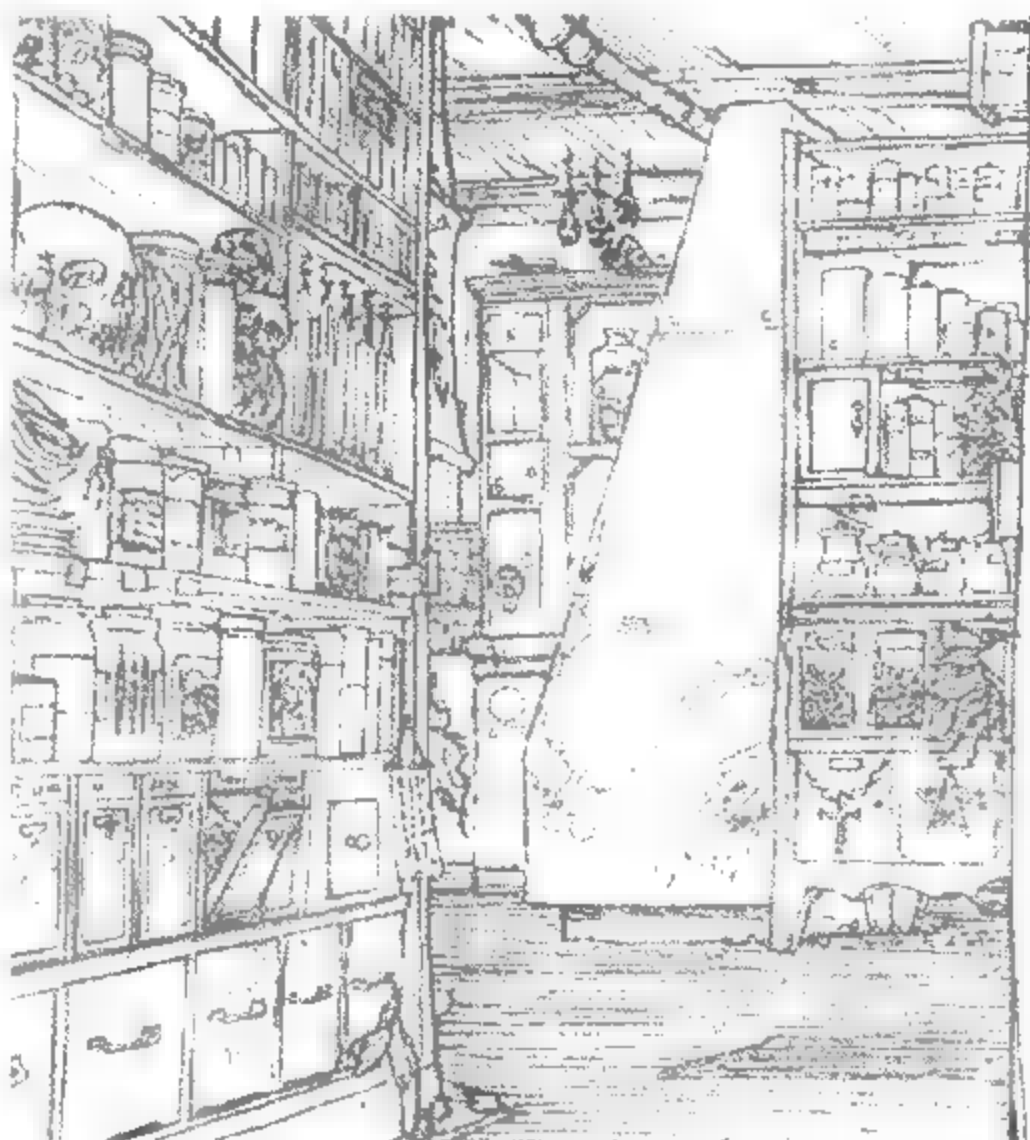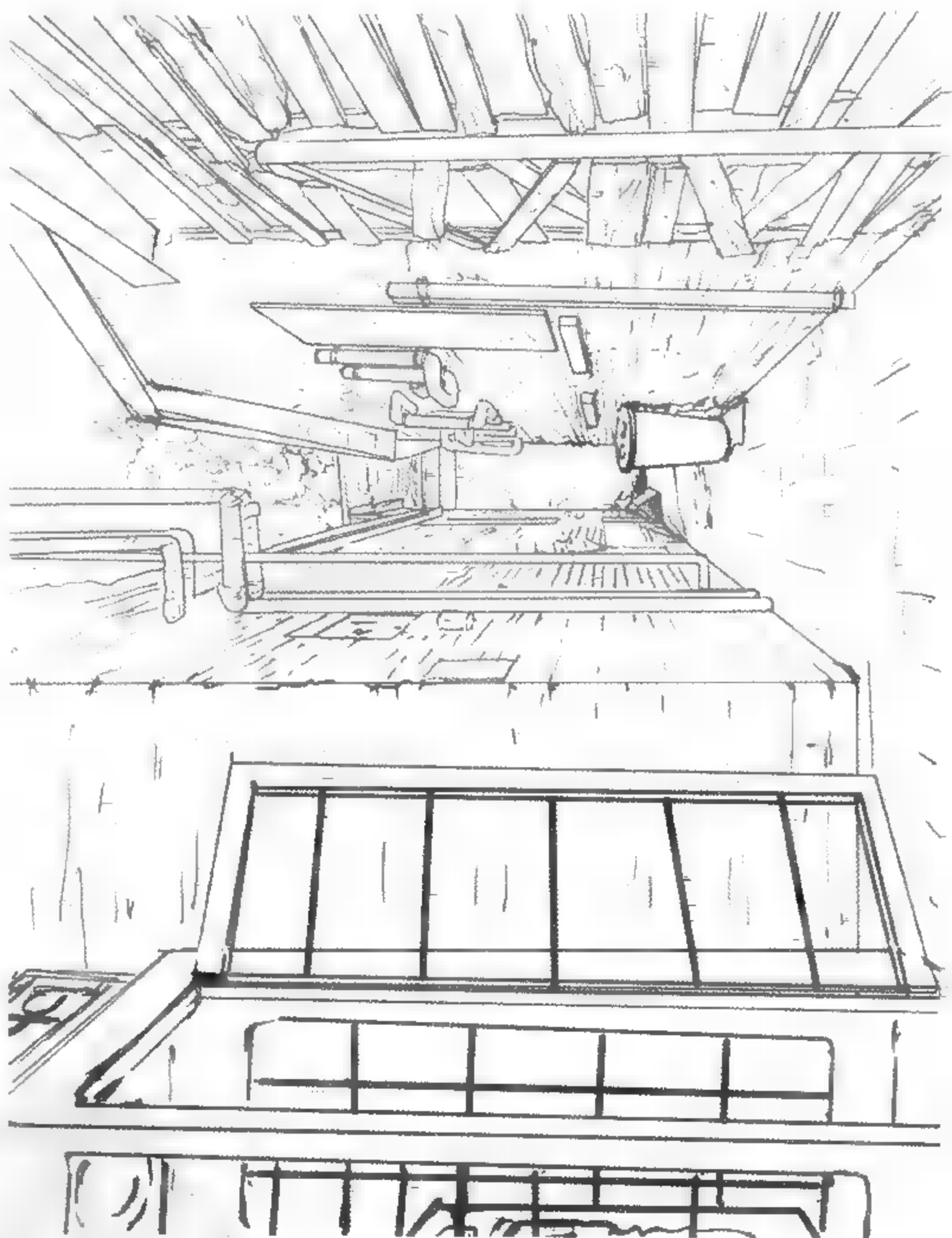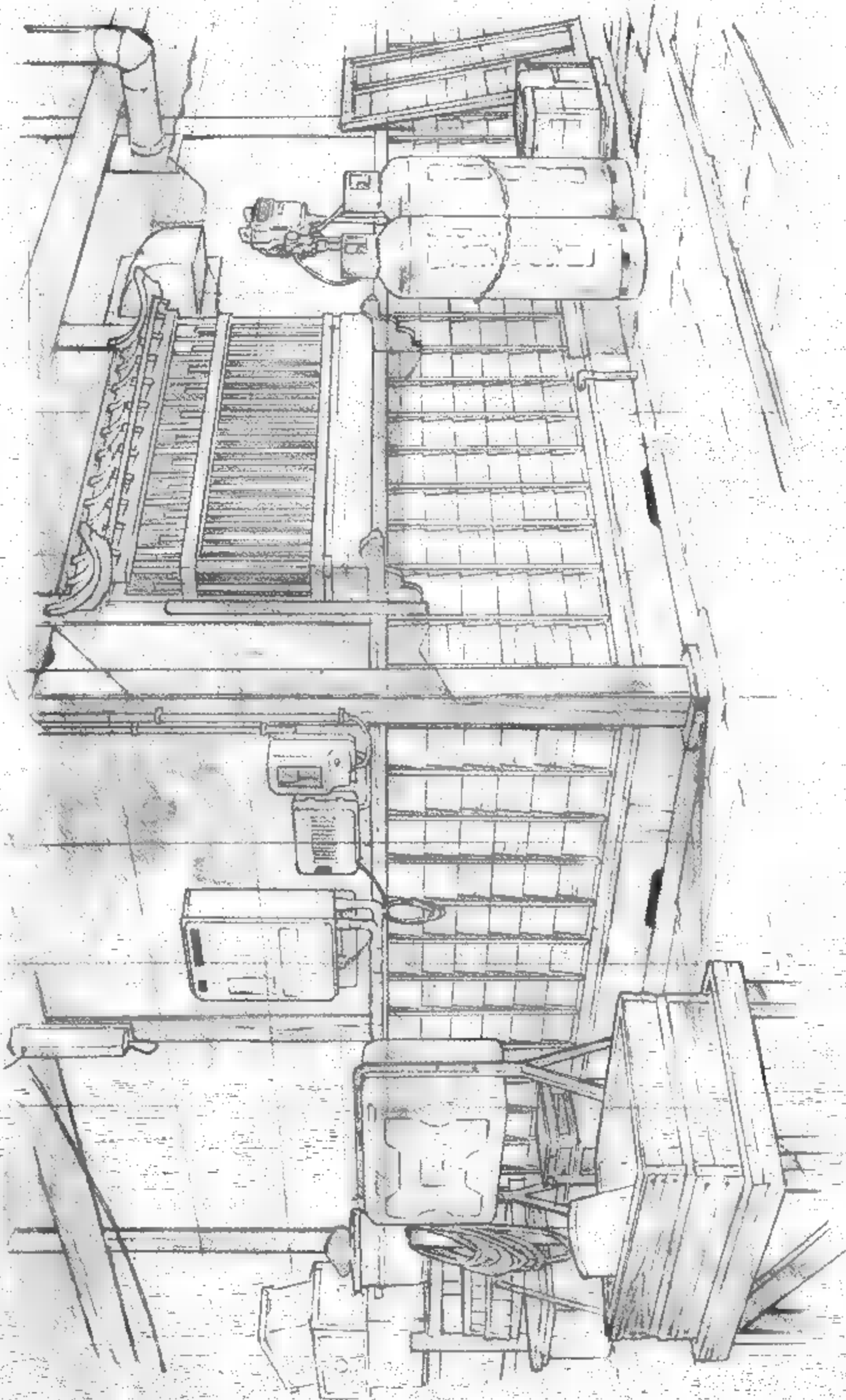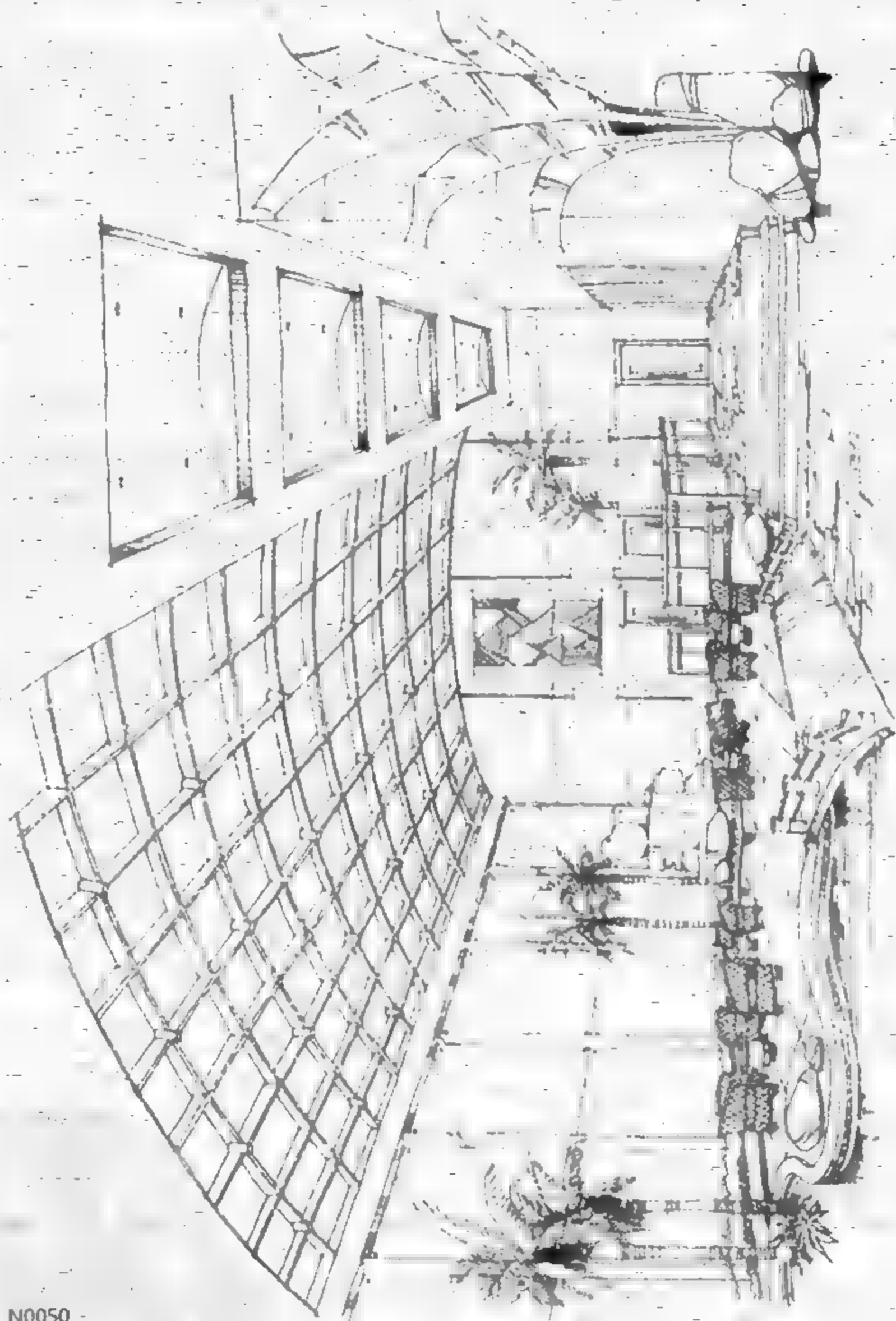
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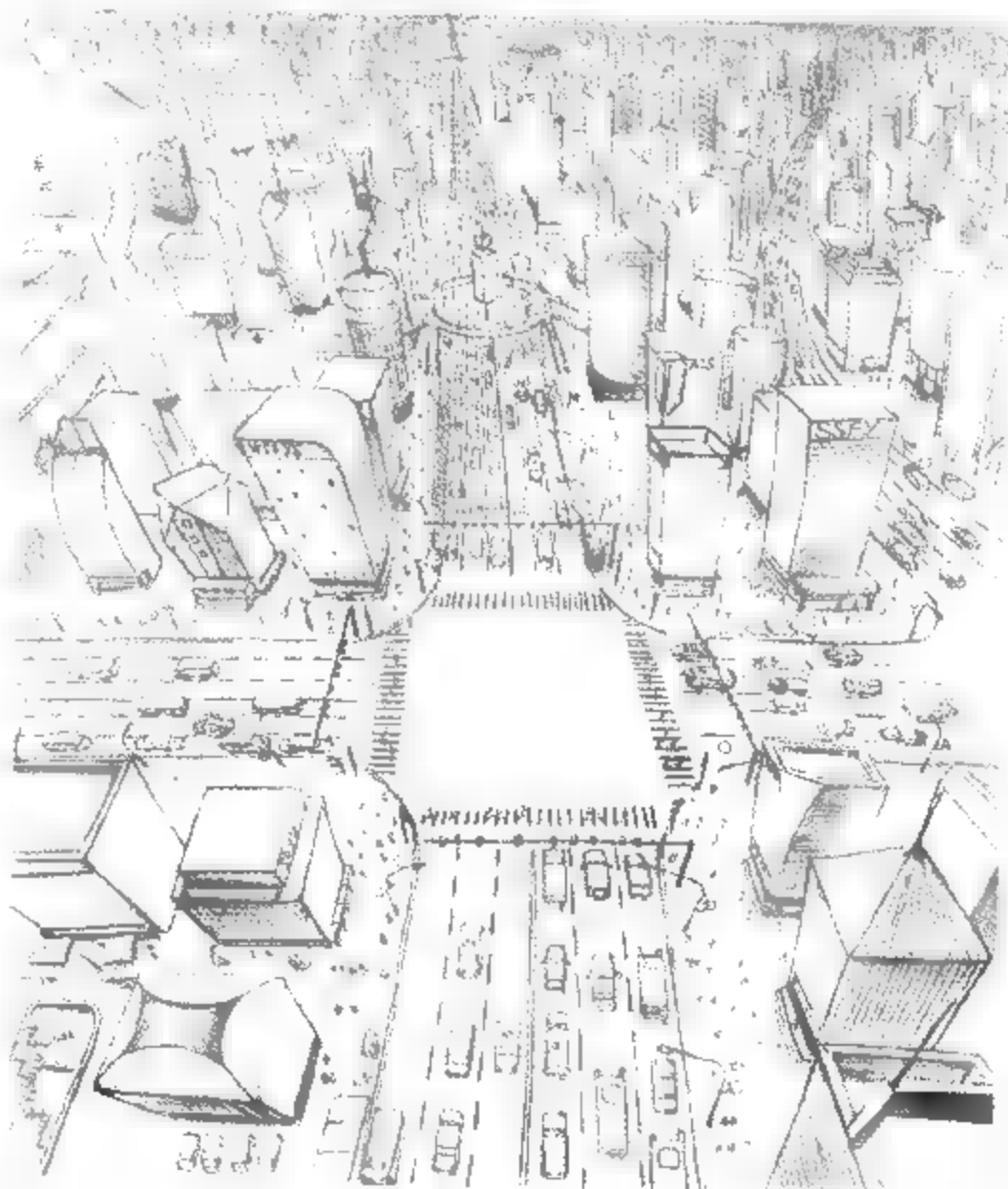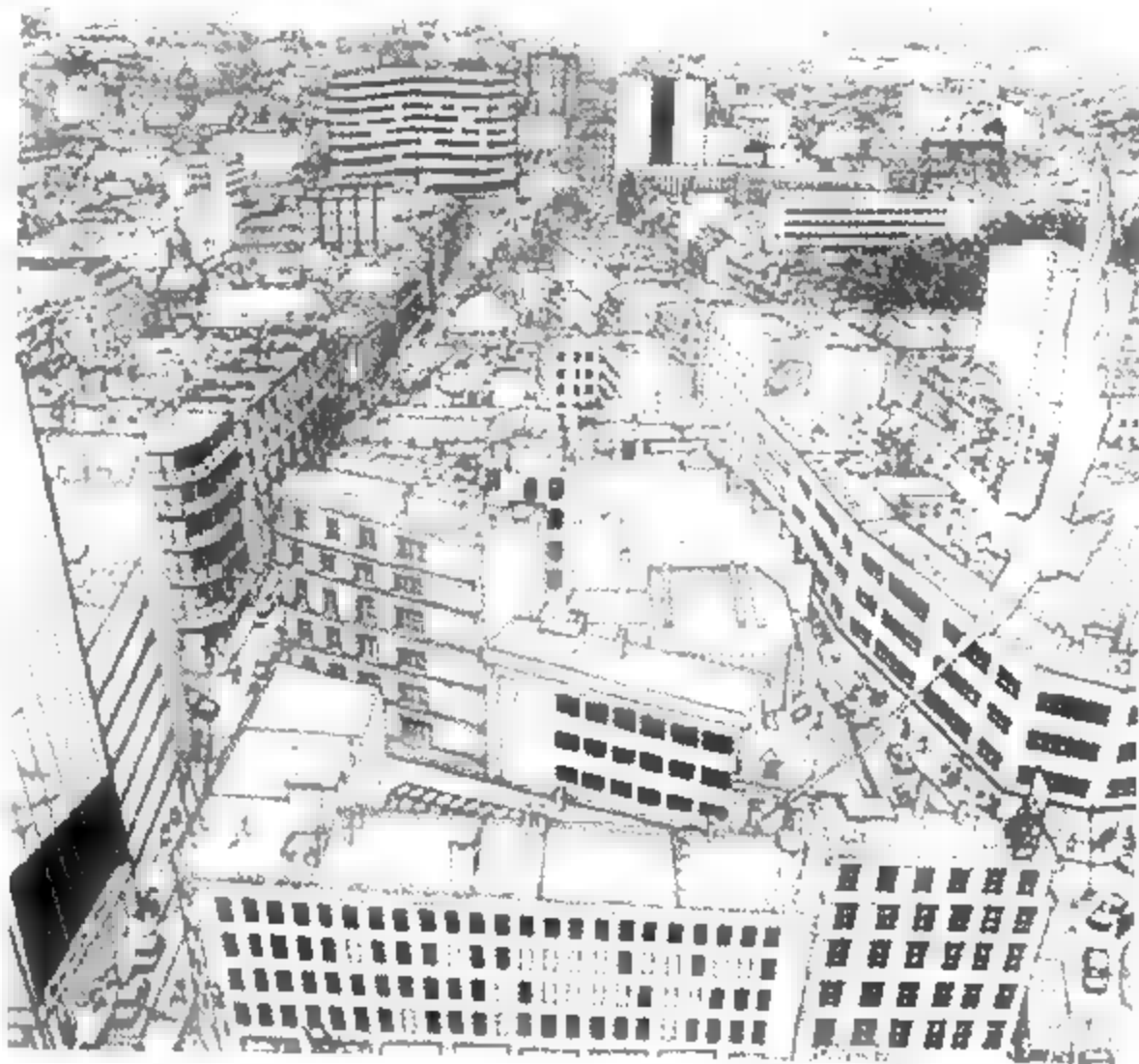
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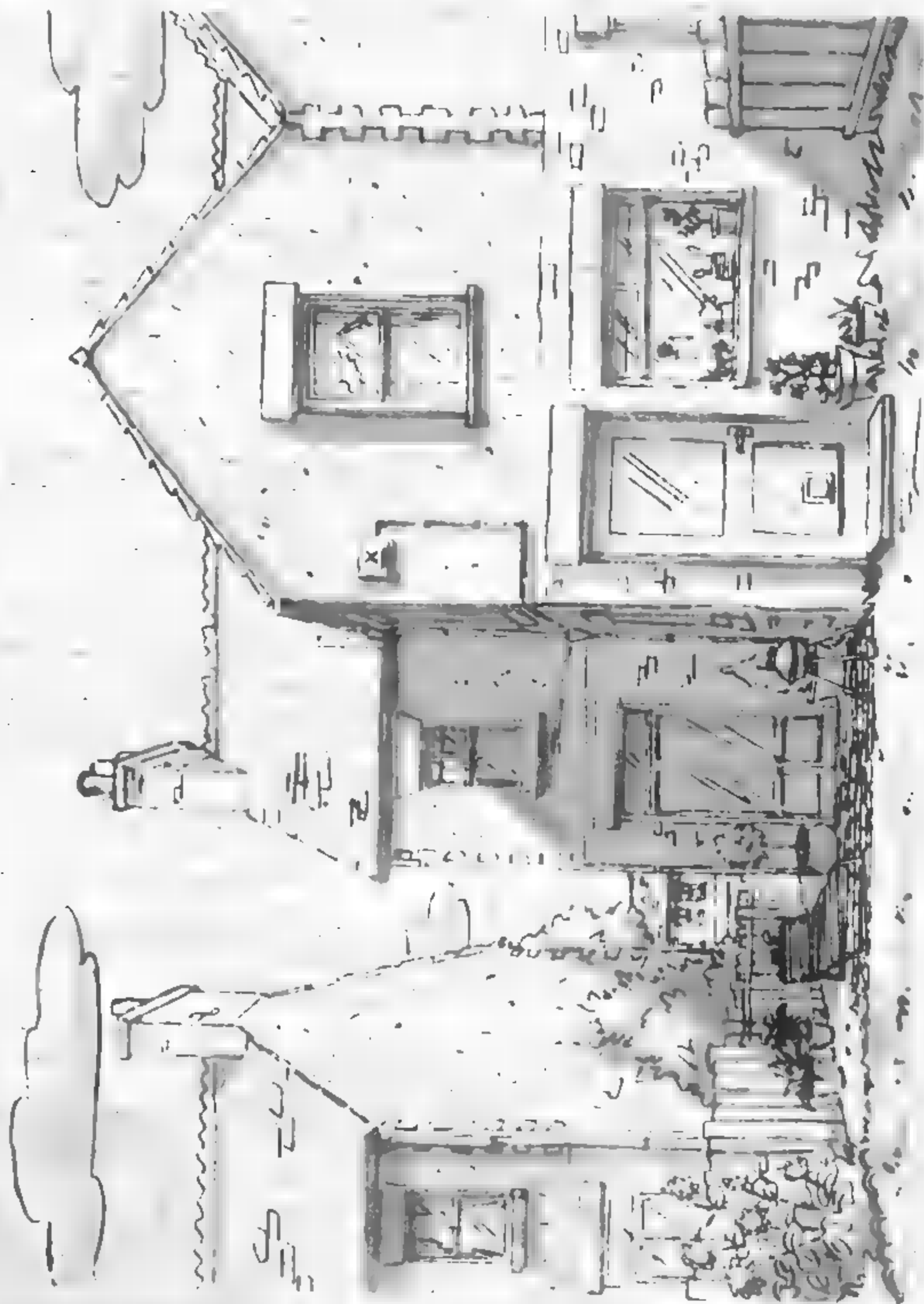
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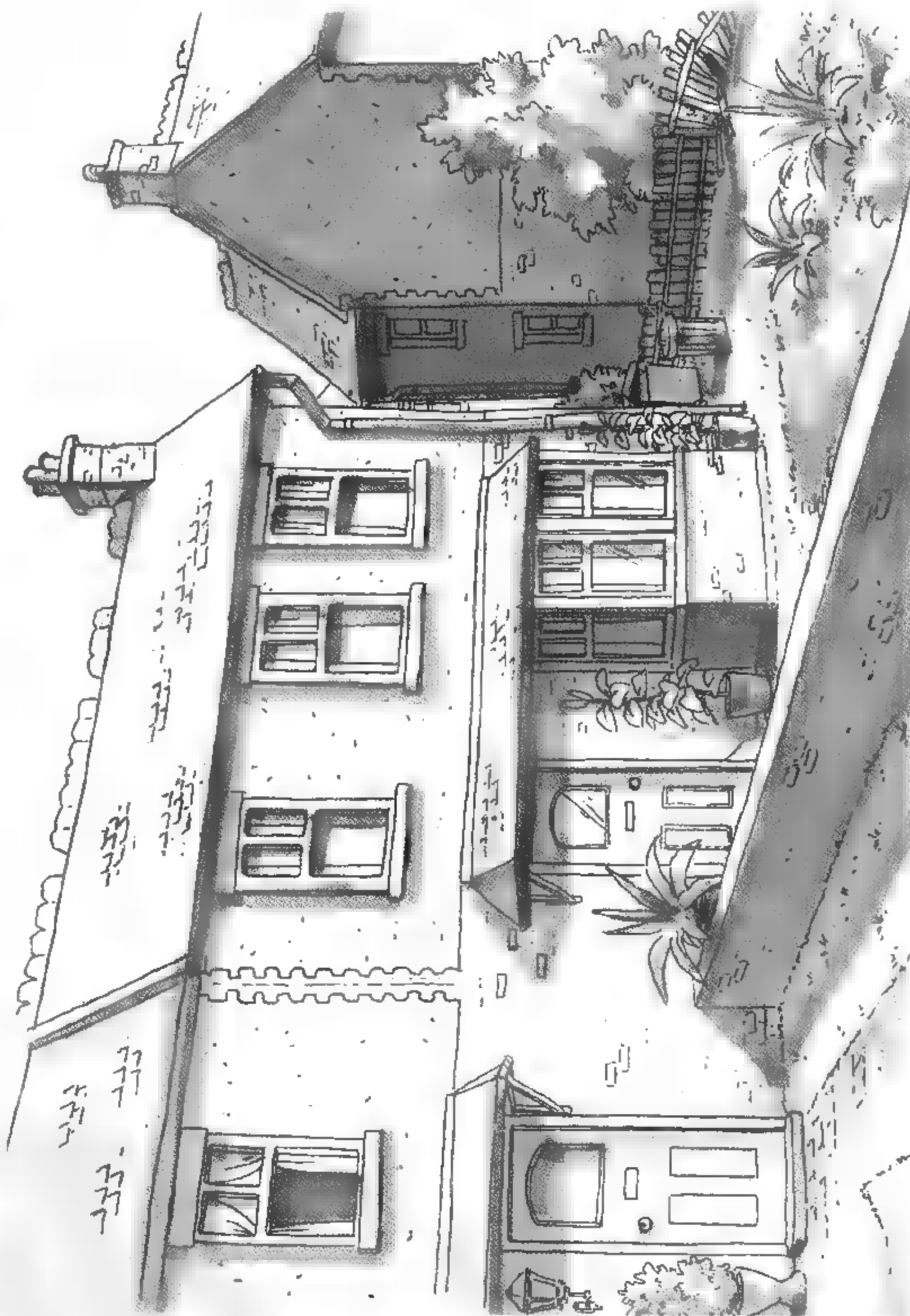
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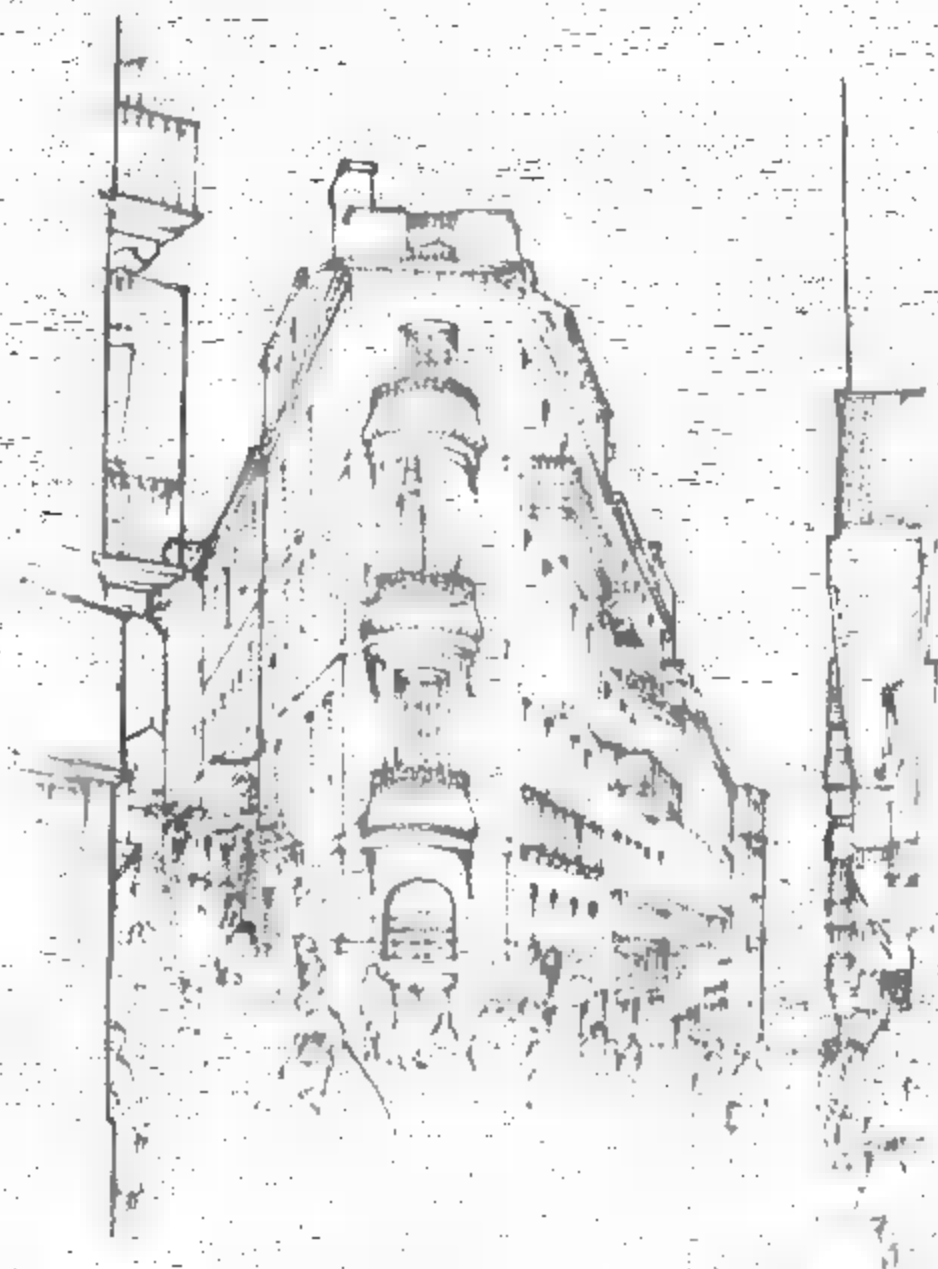
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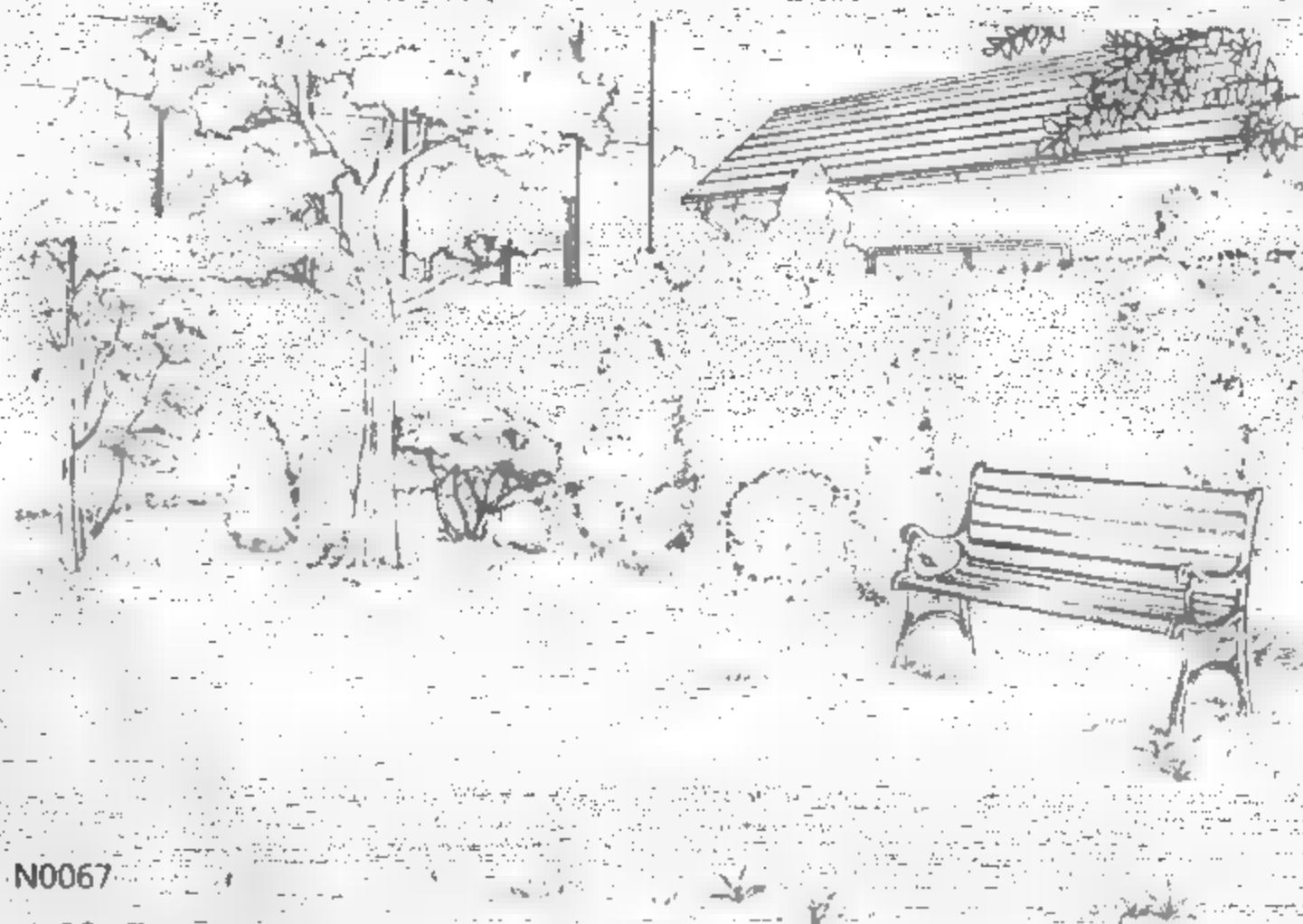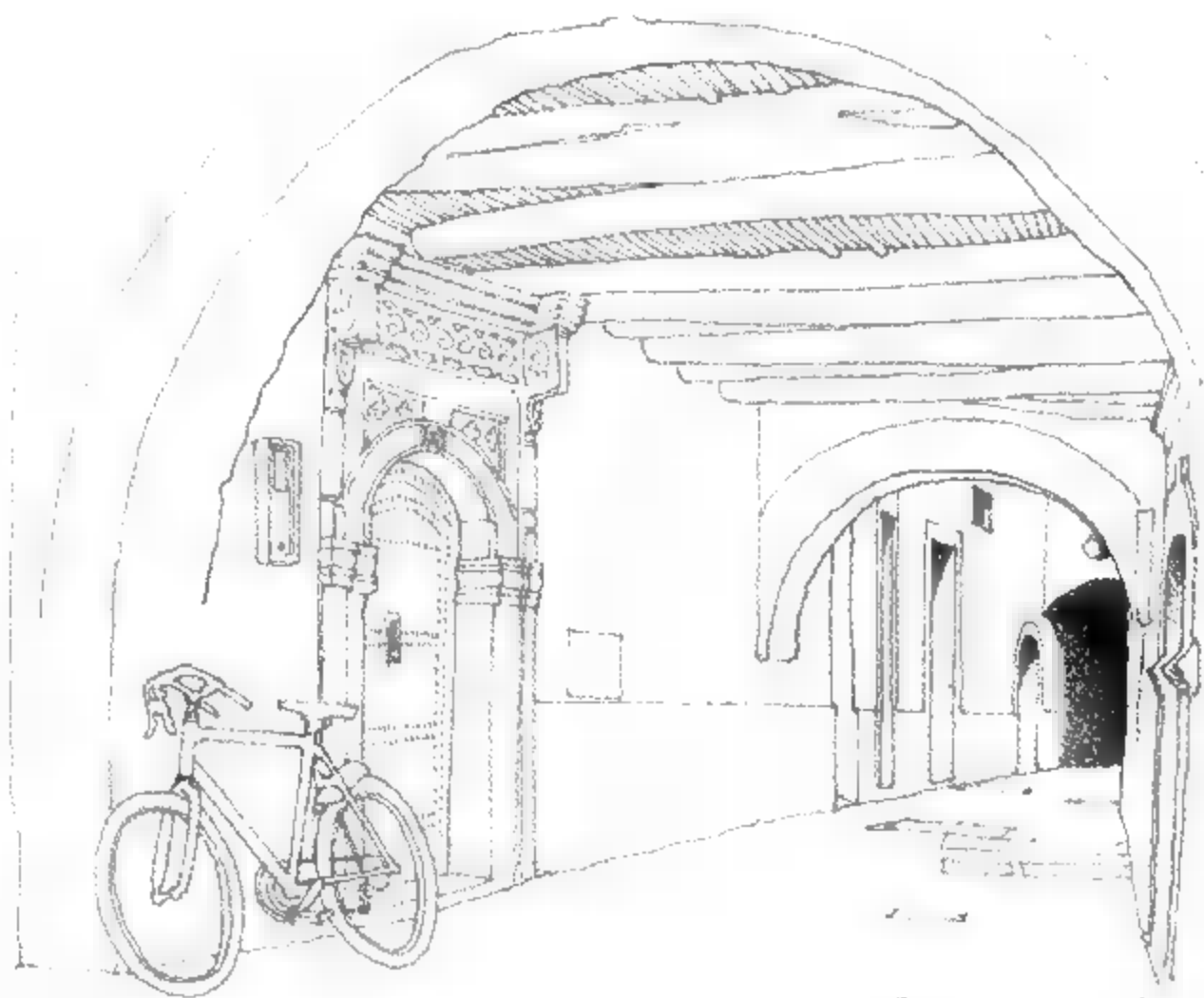
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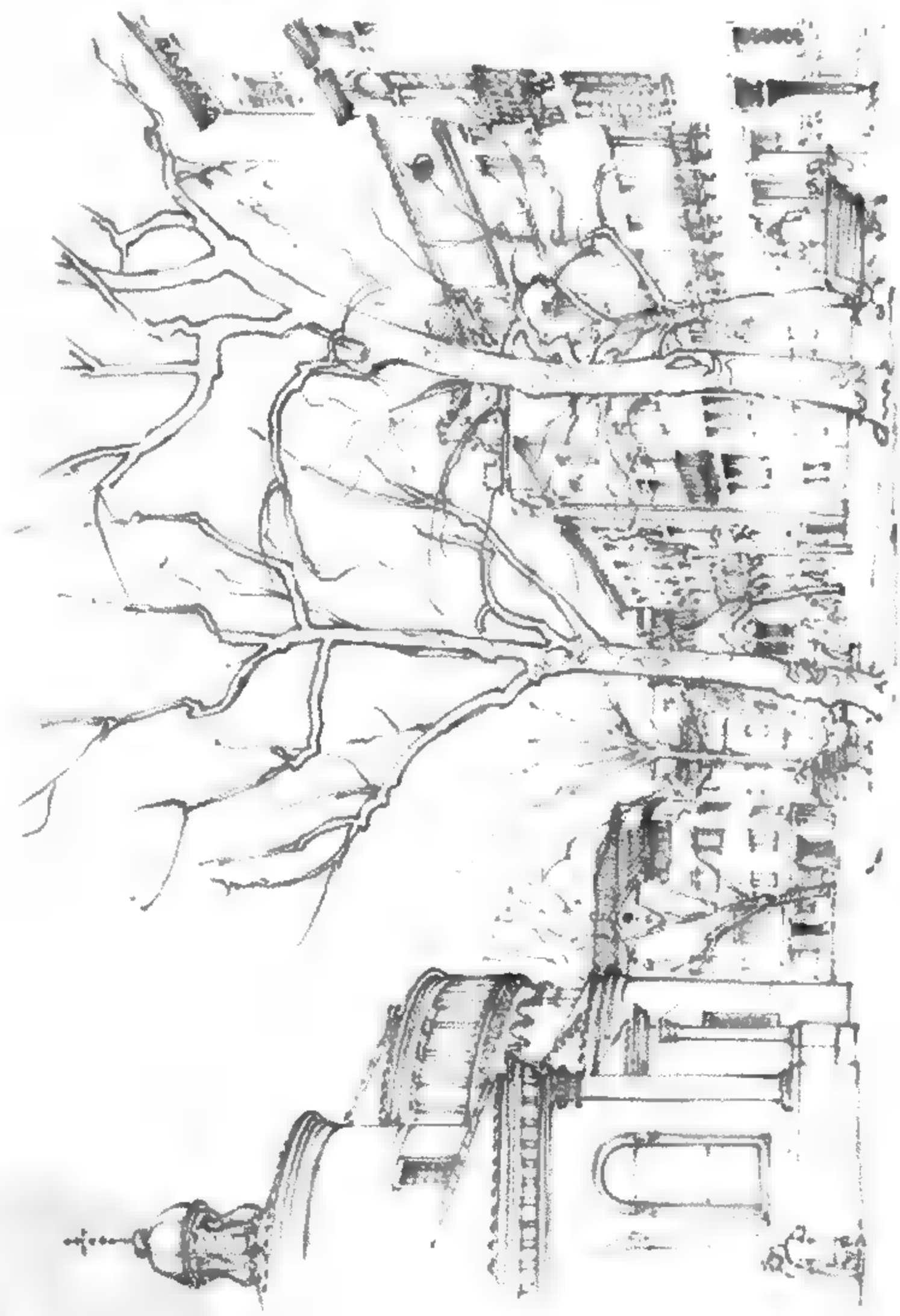
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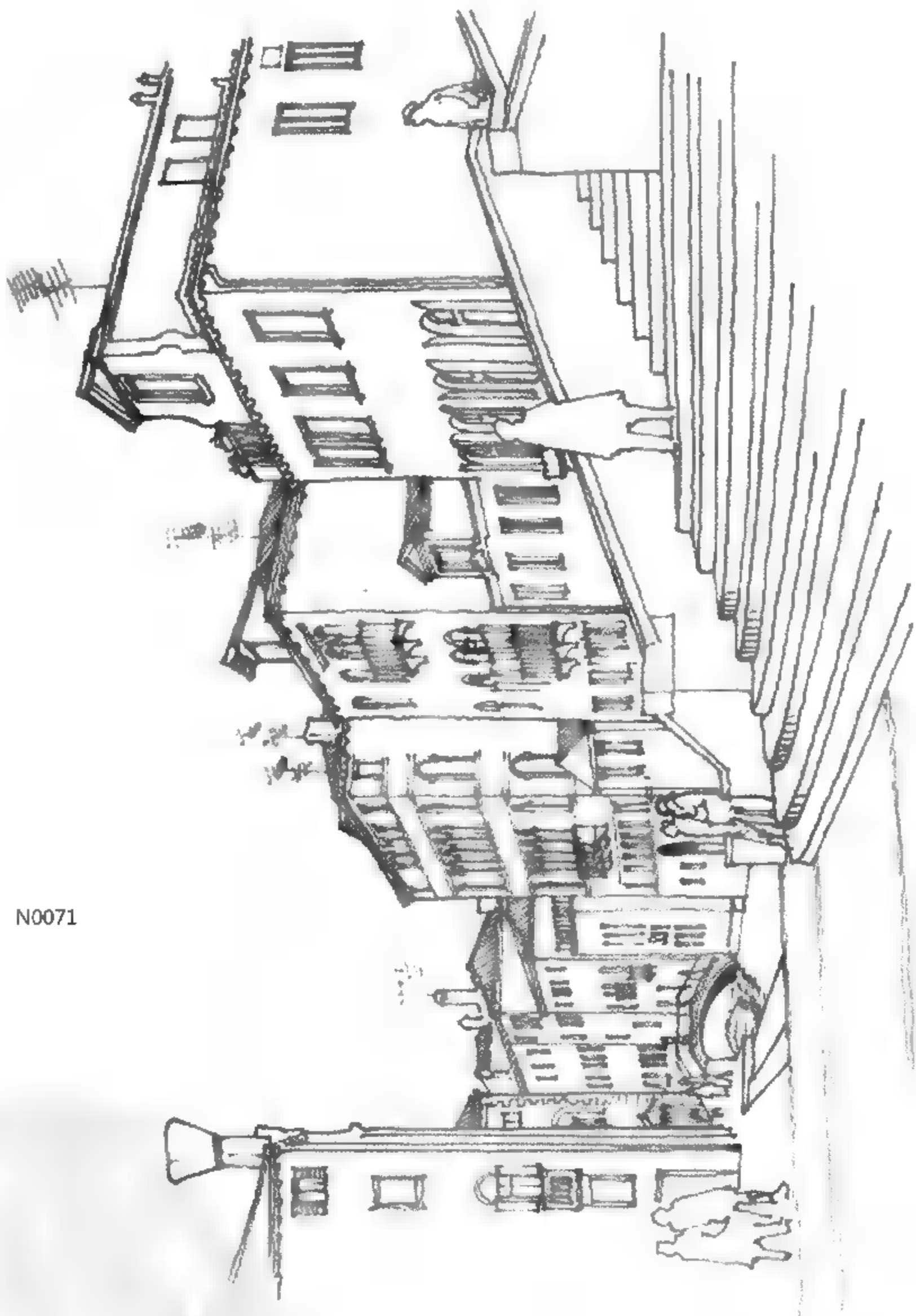
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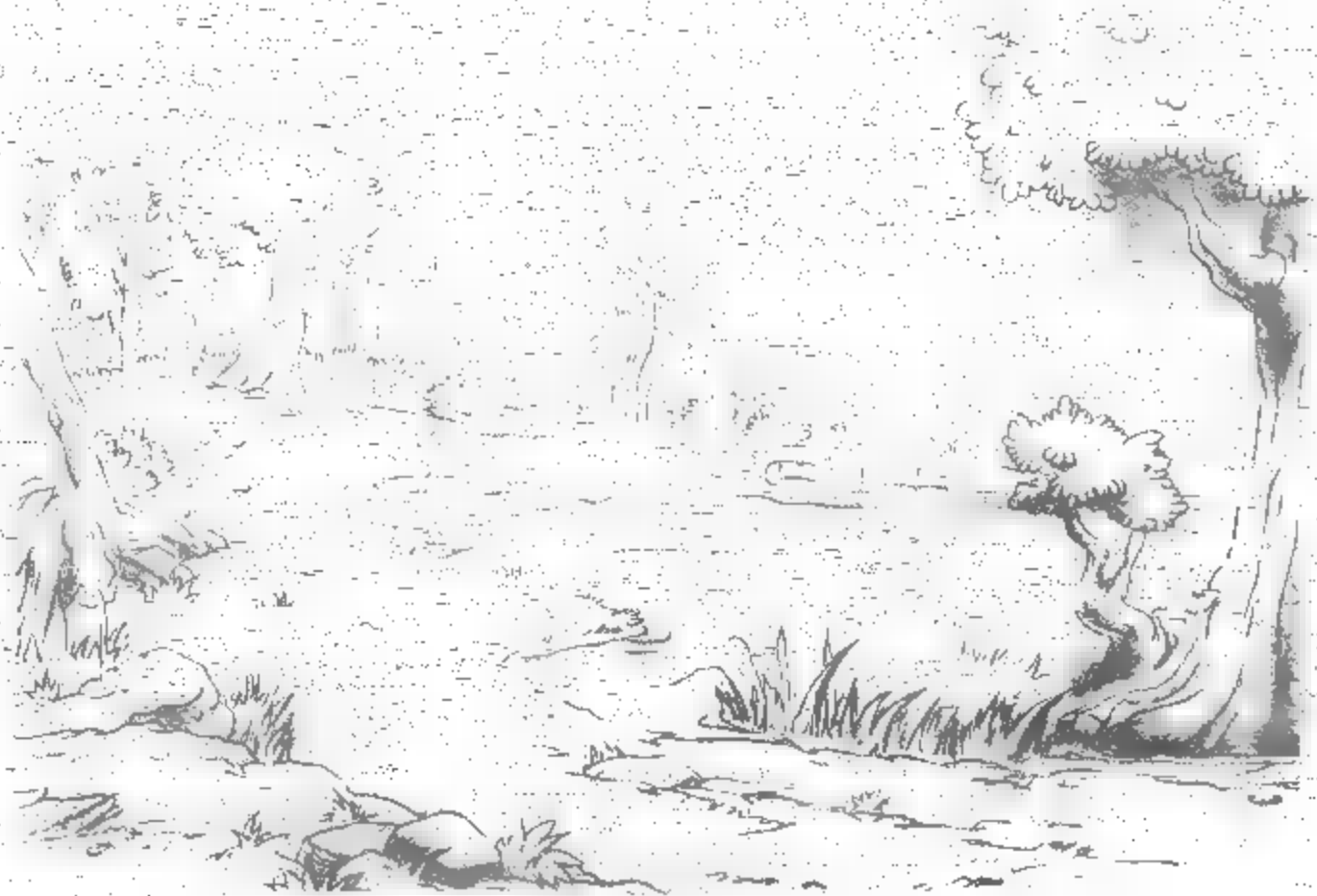
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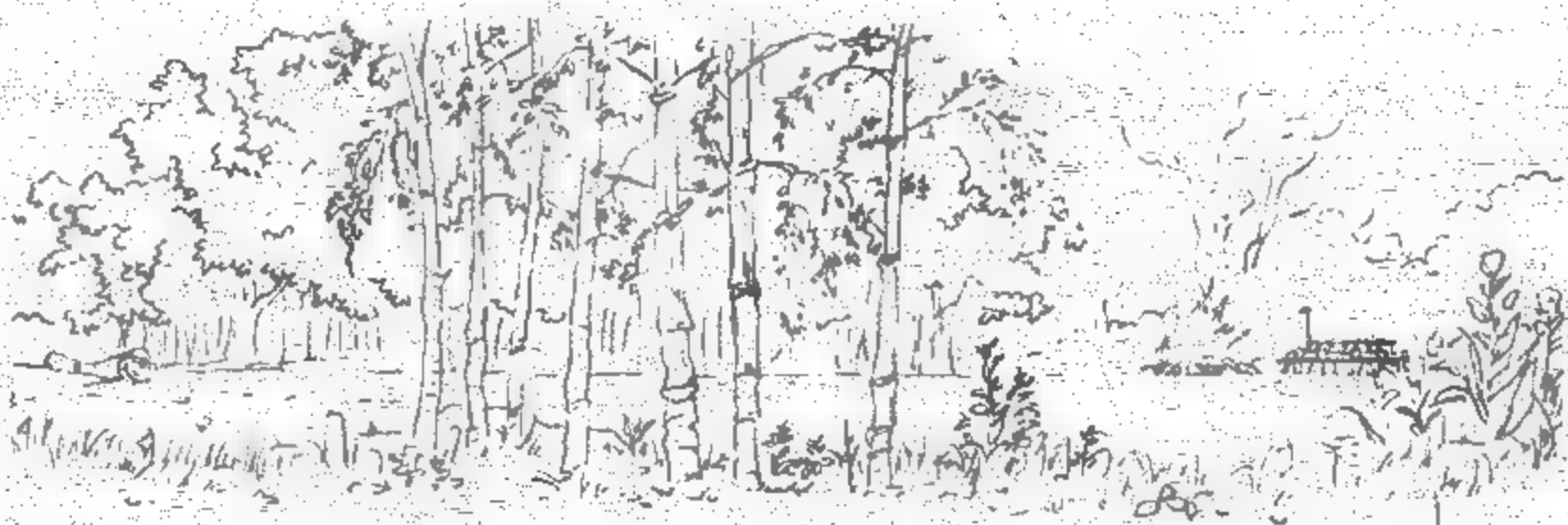
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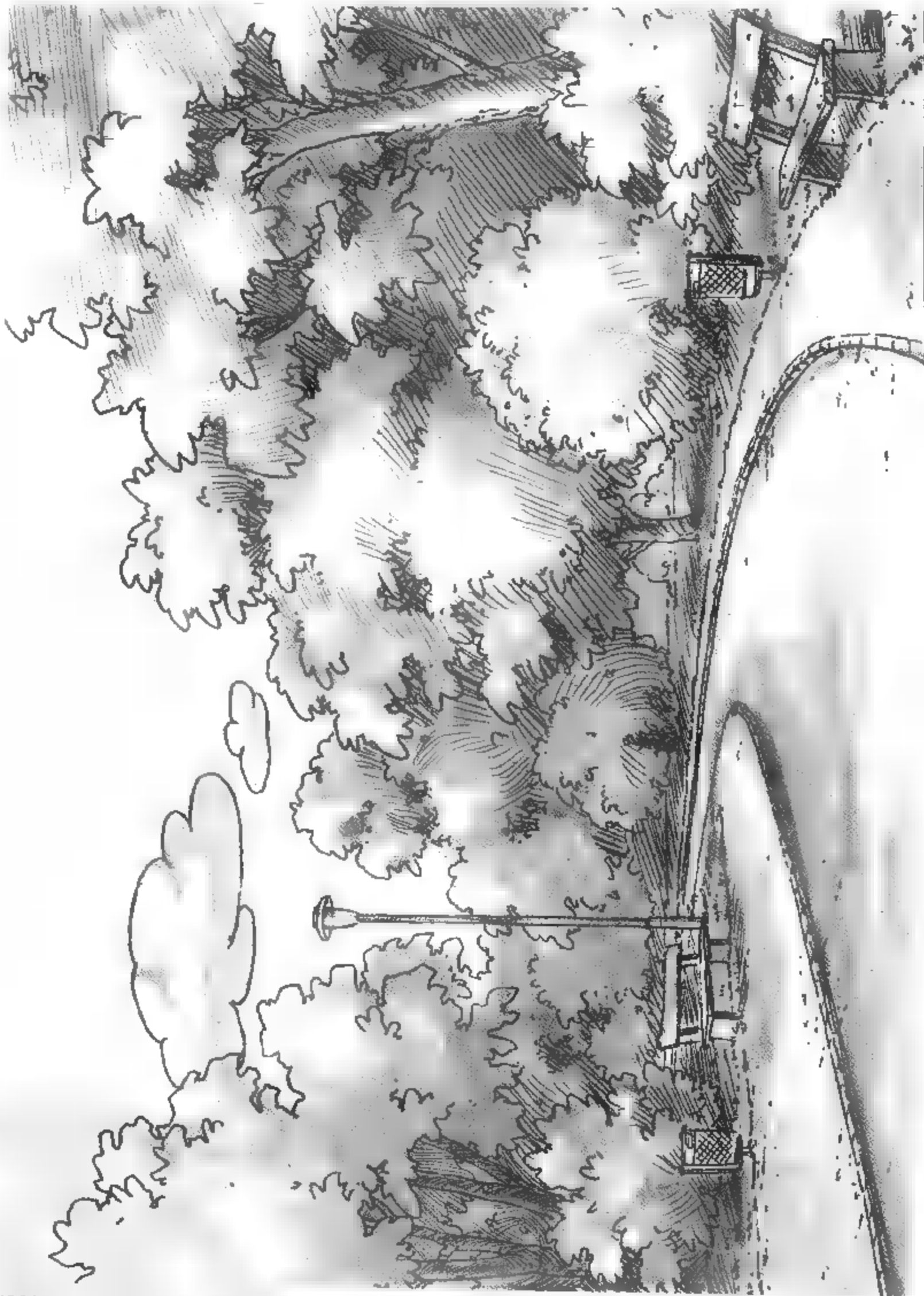
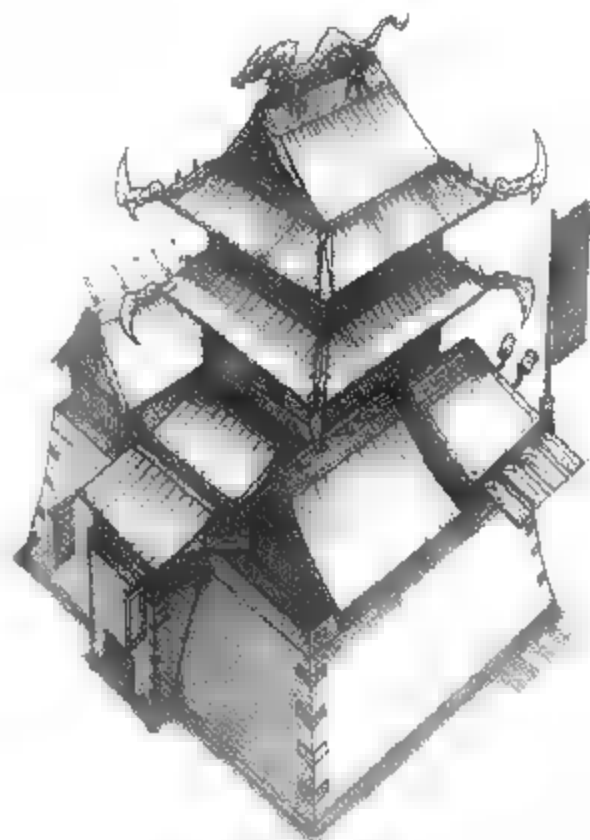
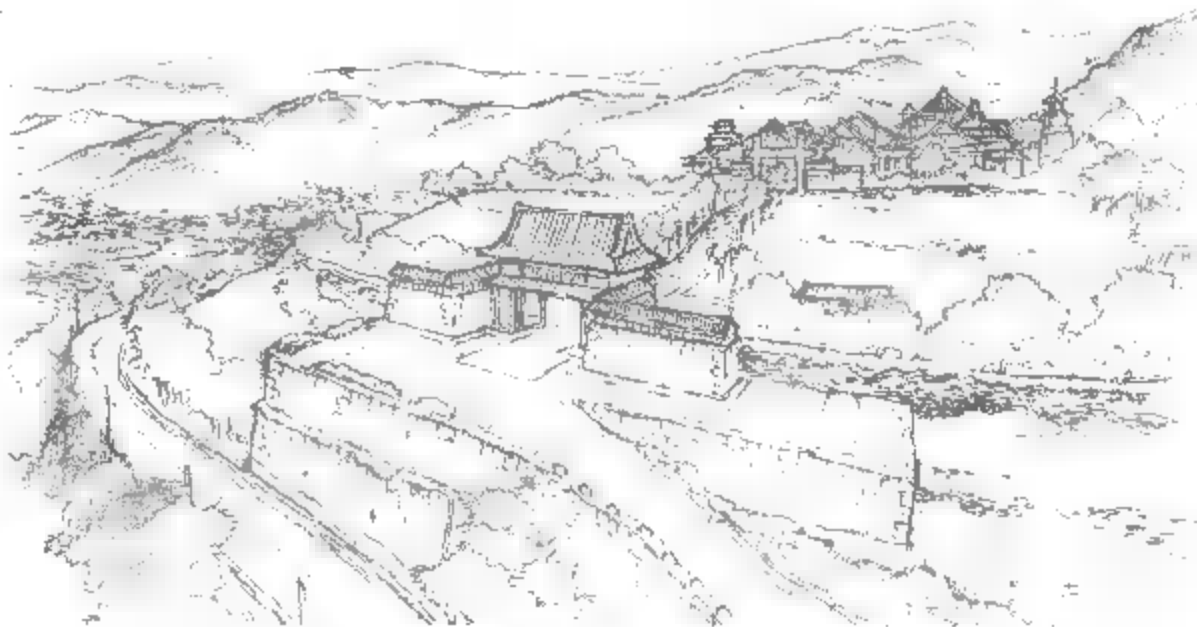
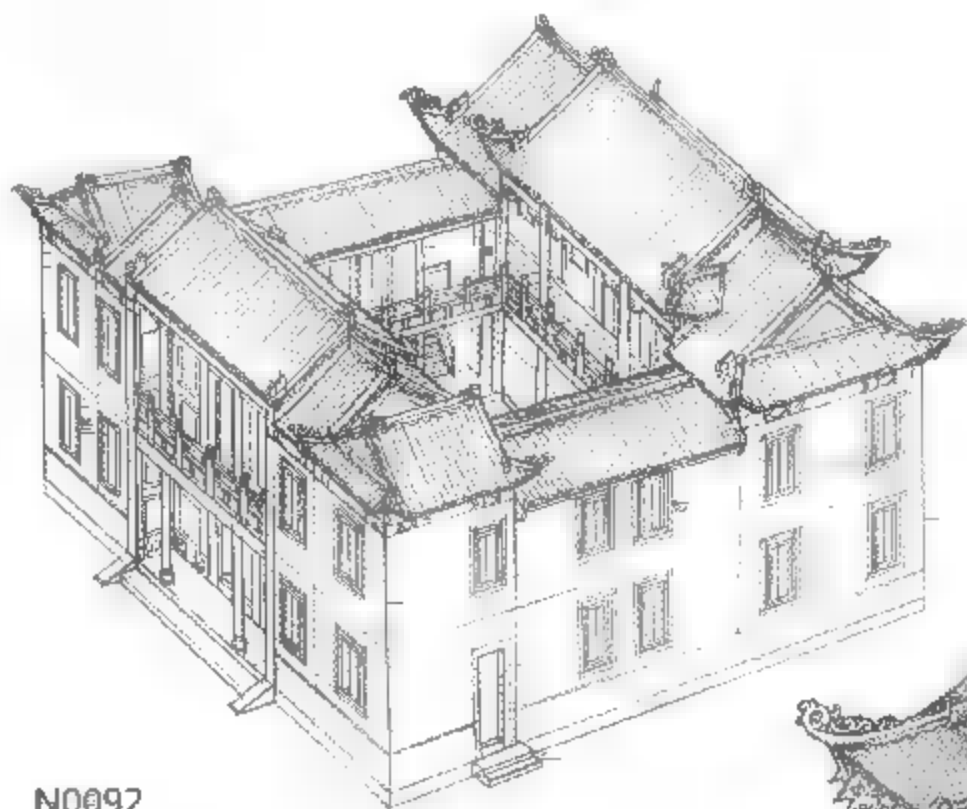
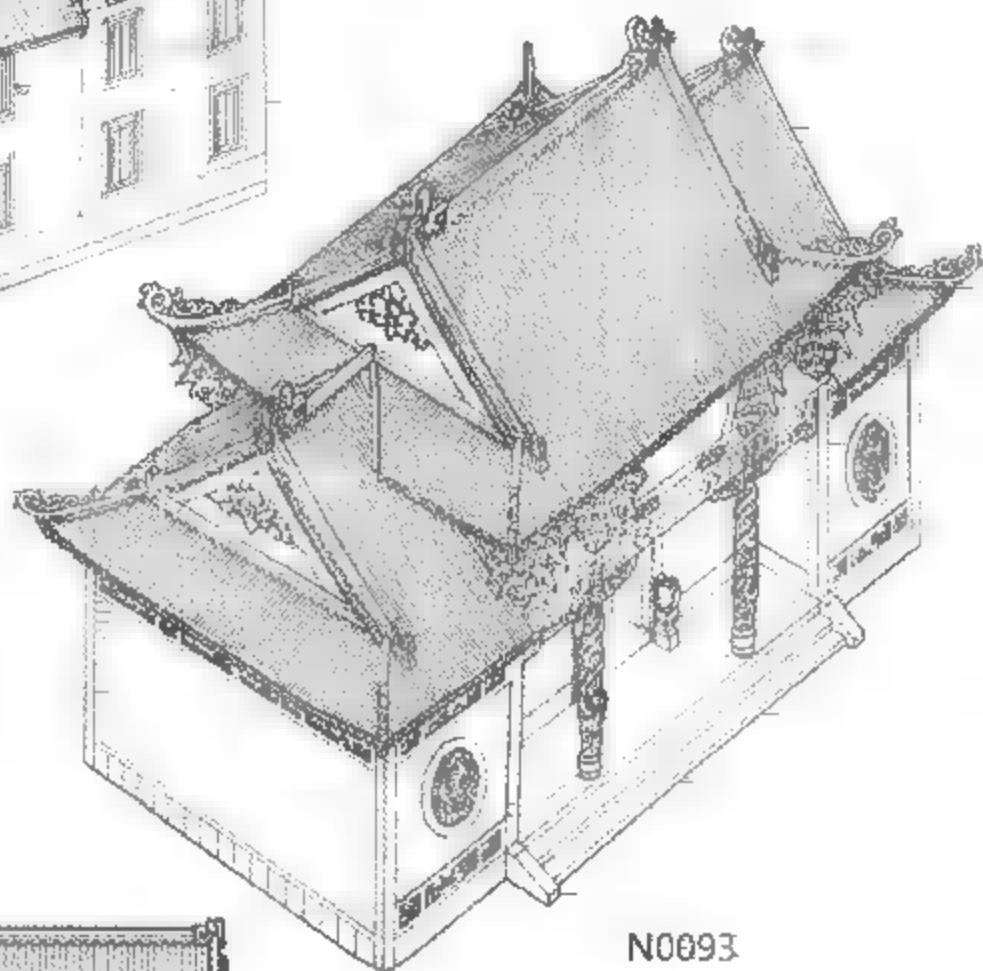
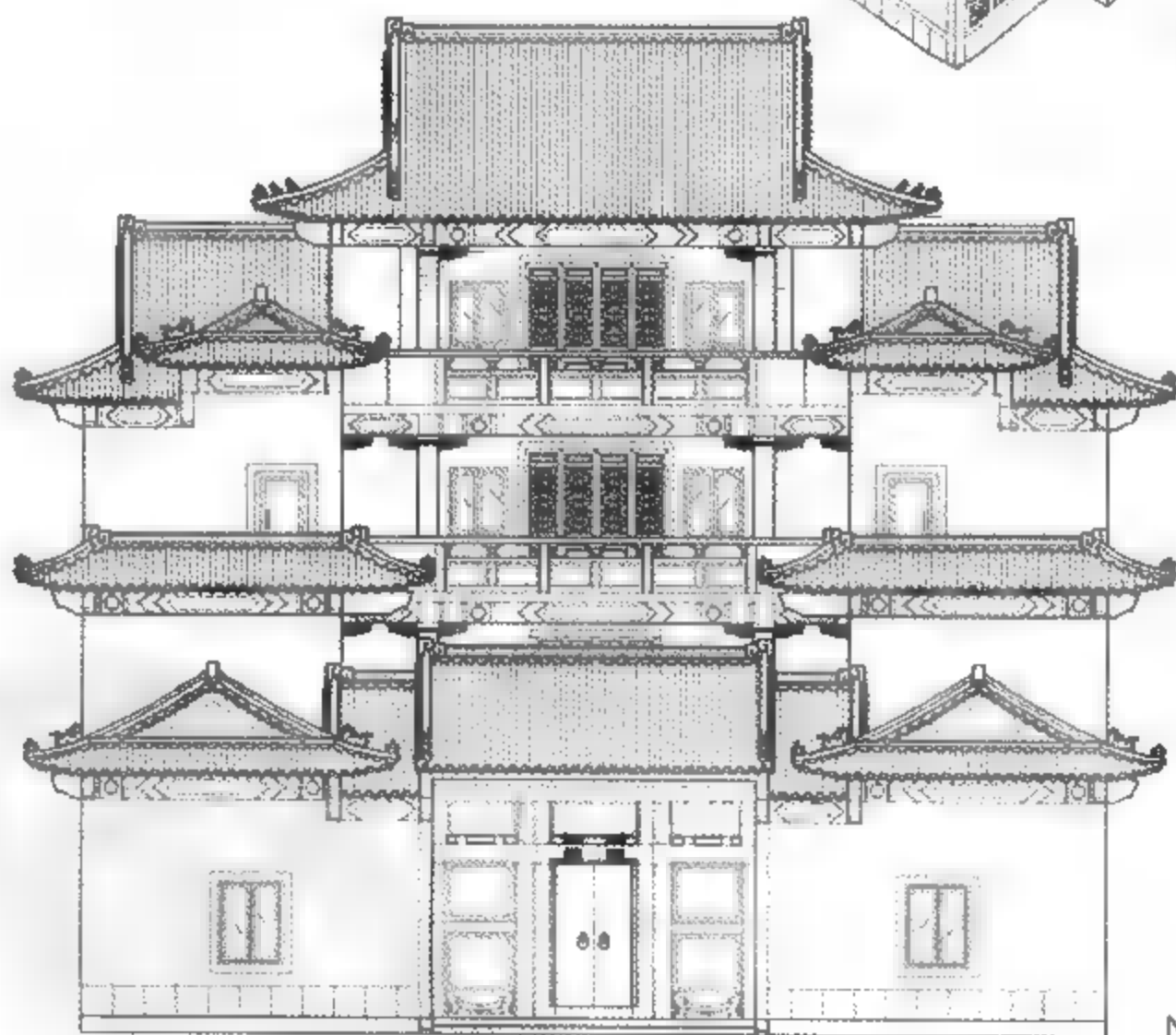

# 古代场景

## Ancient Scene

### 本章简介

页数/Page：092-195

范例作品编号：N0092-N0302

内容要点：本章我们向大家介绍的是古代的场景，包括亚洲及欧洲古代的建筑场景。

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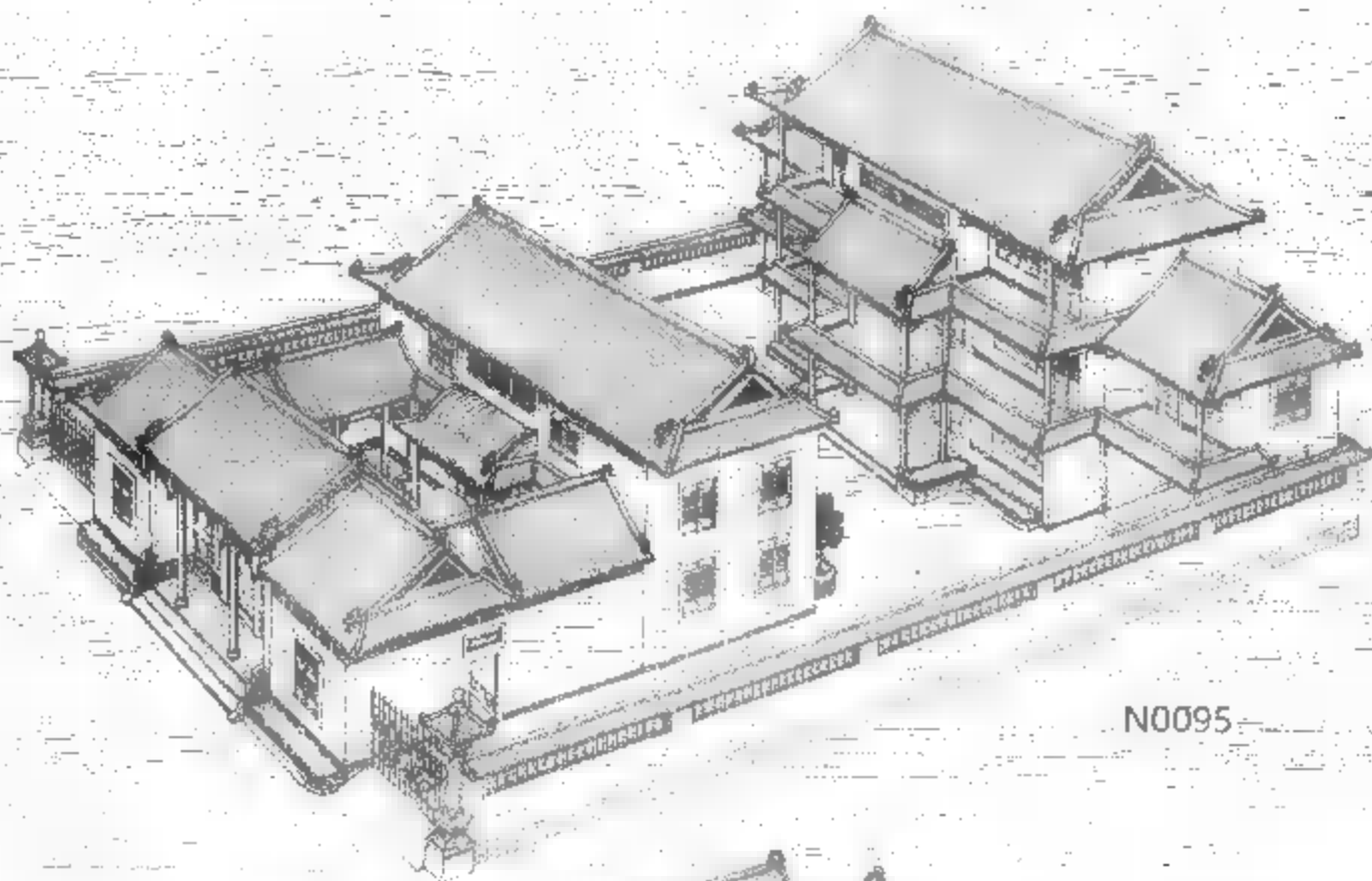
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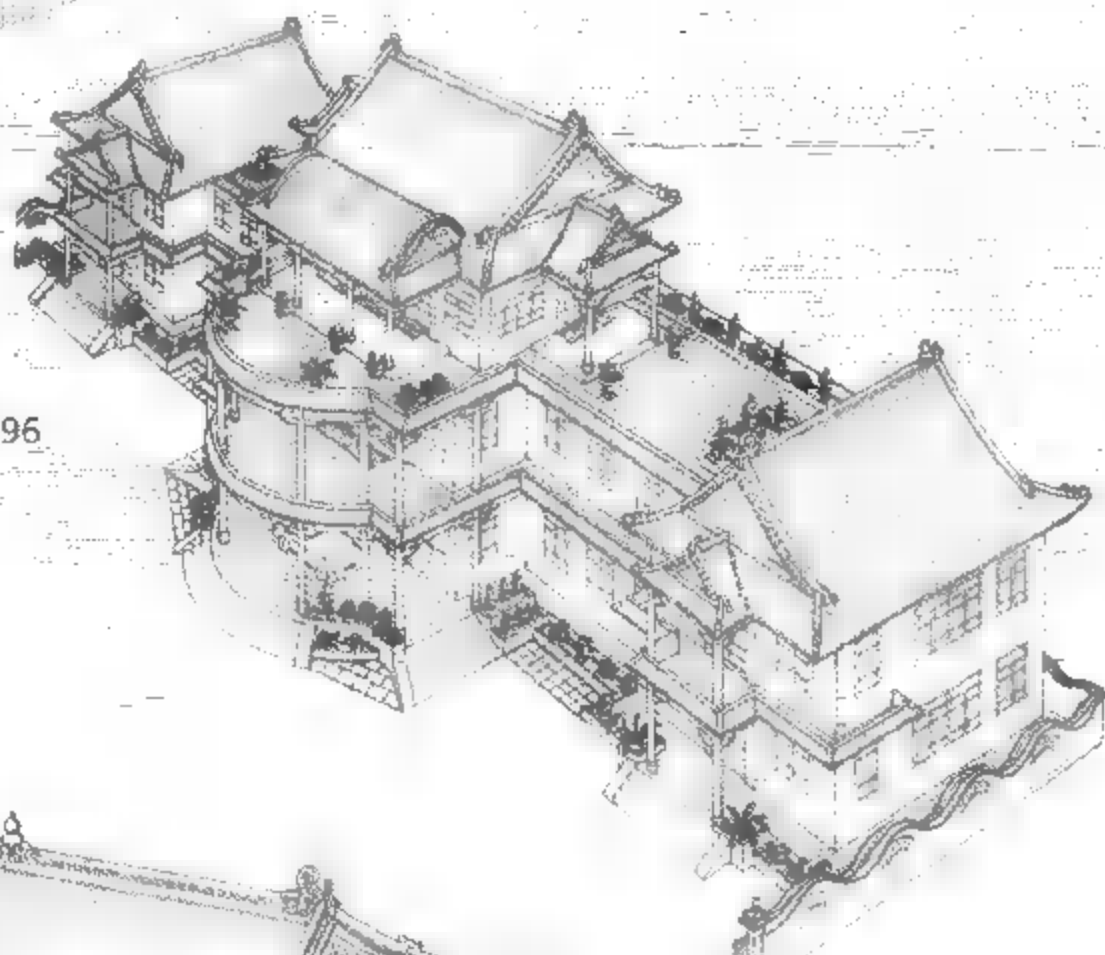
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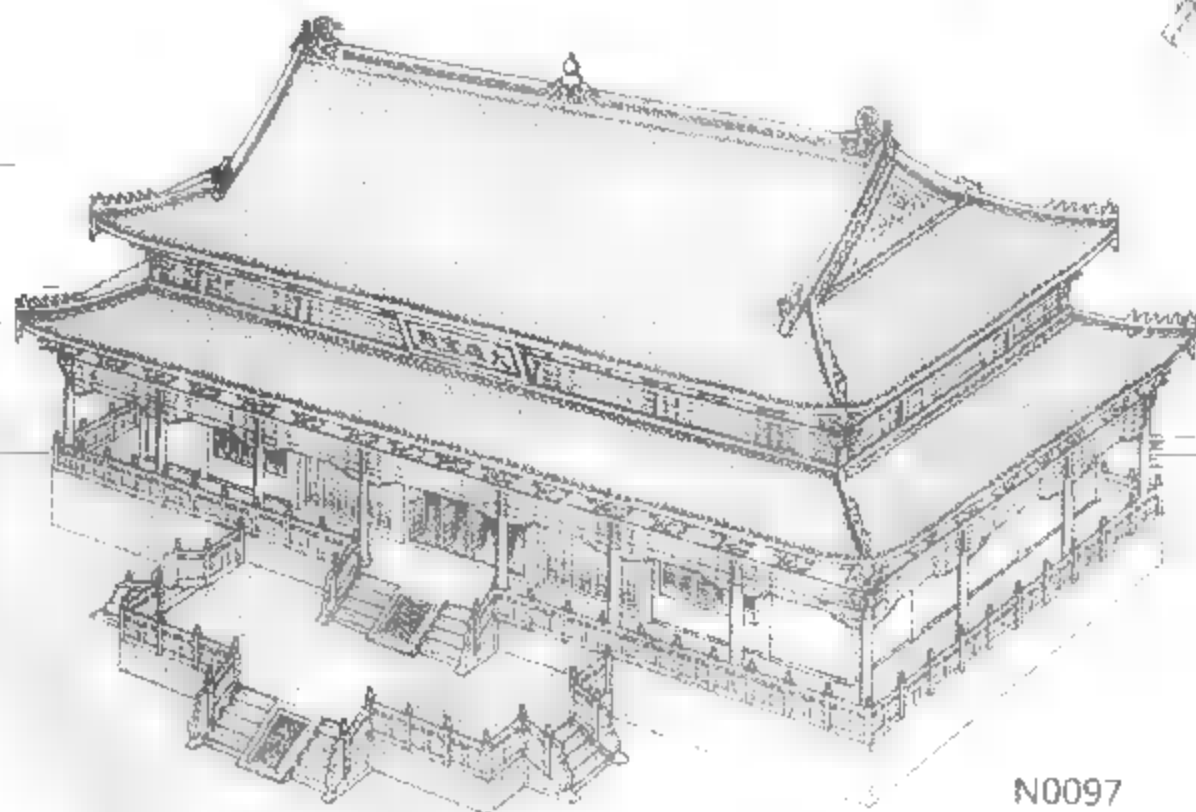
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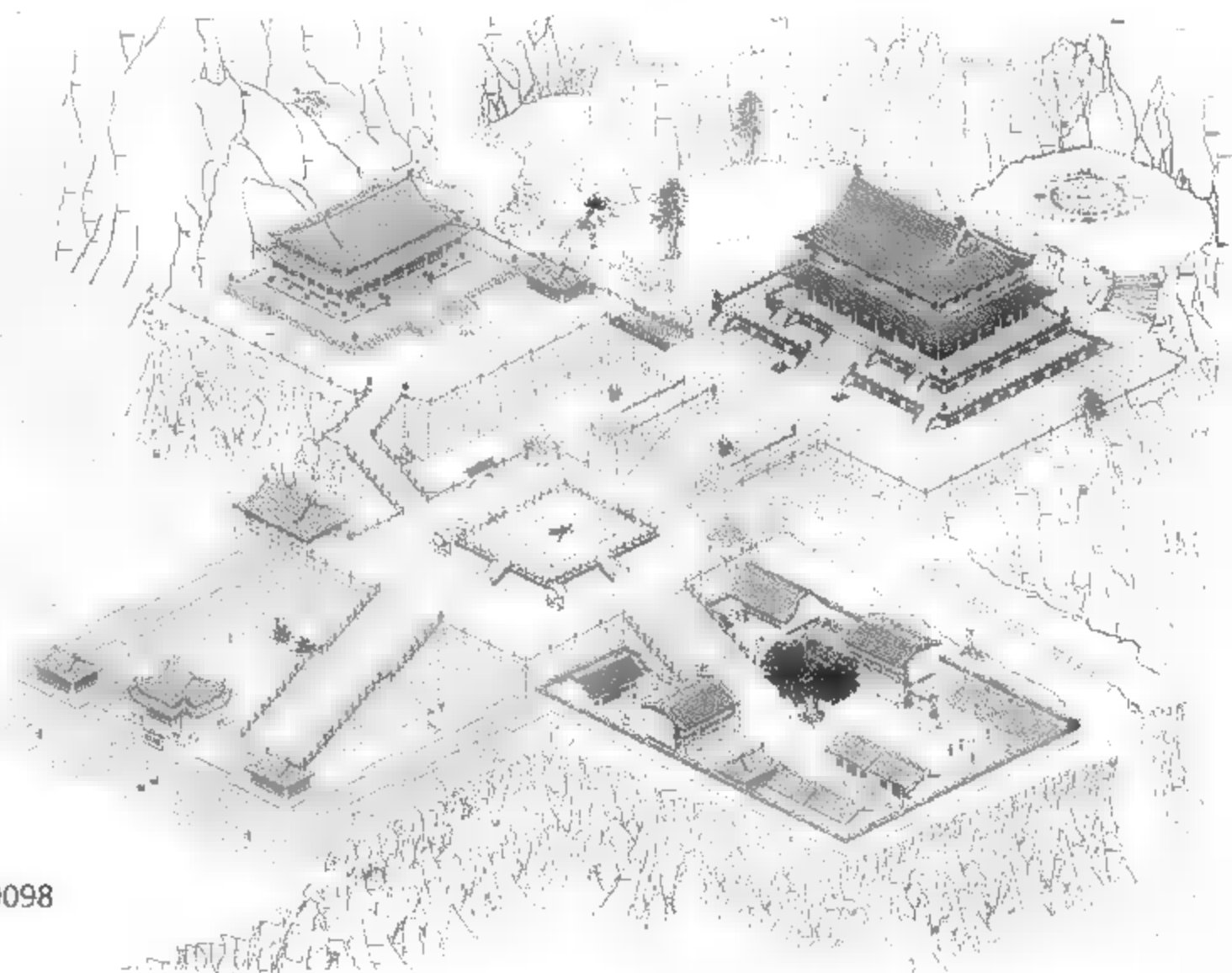
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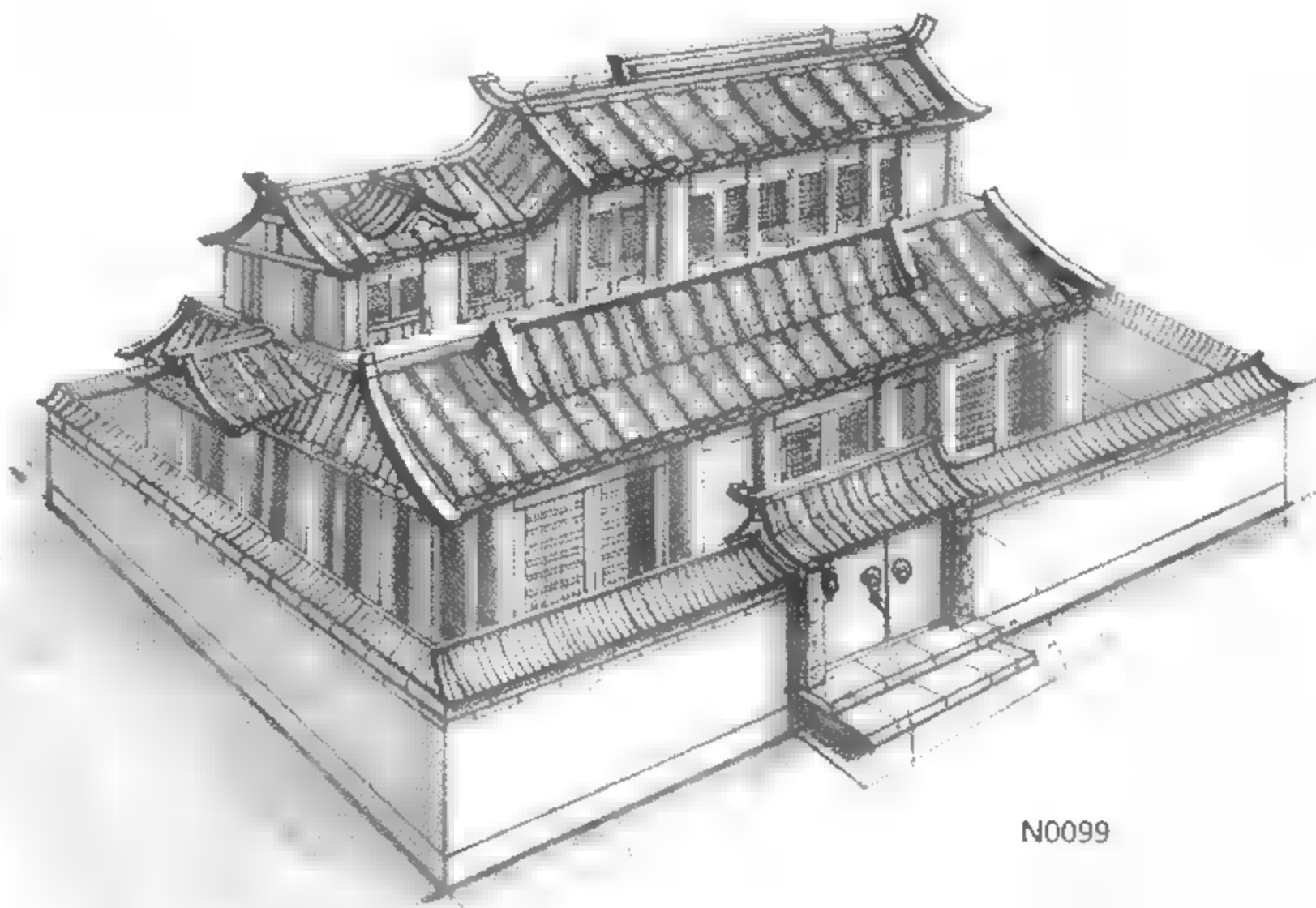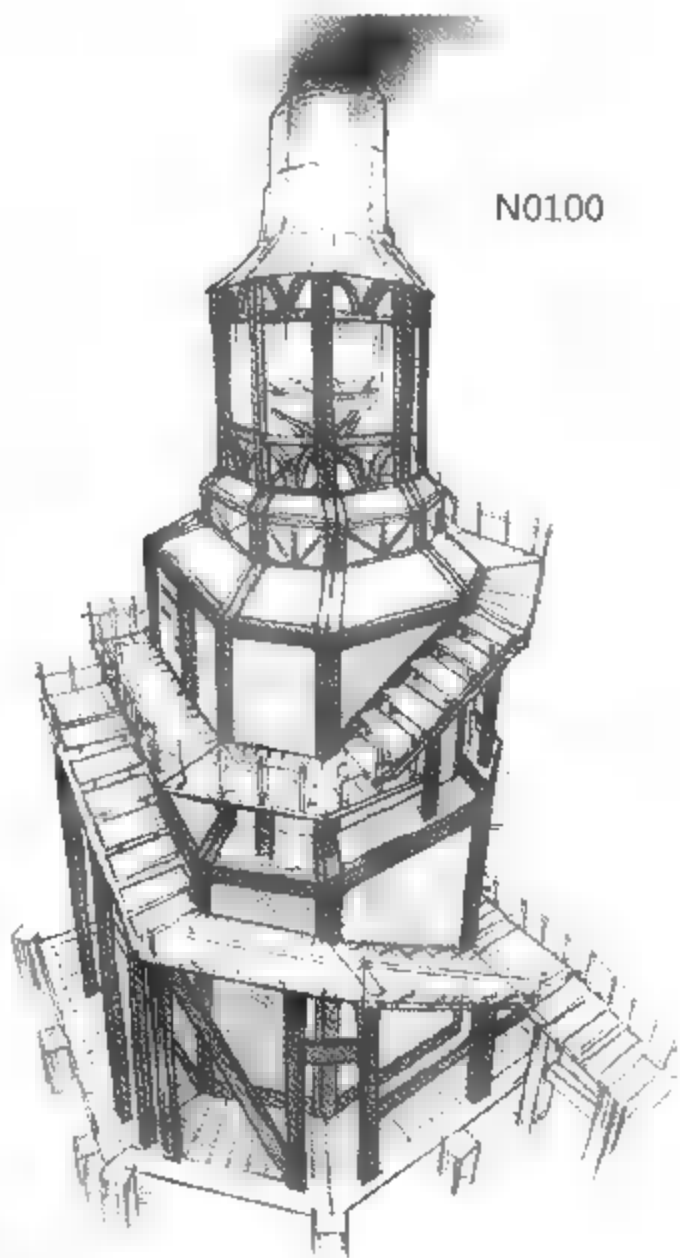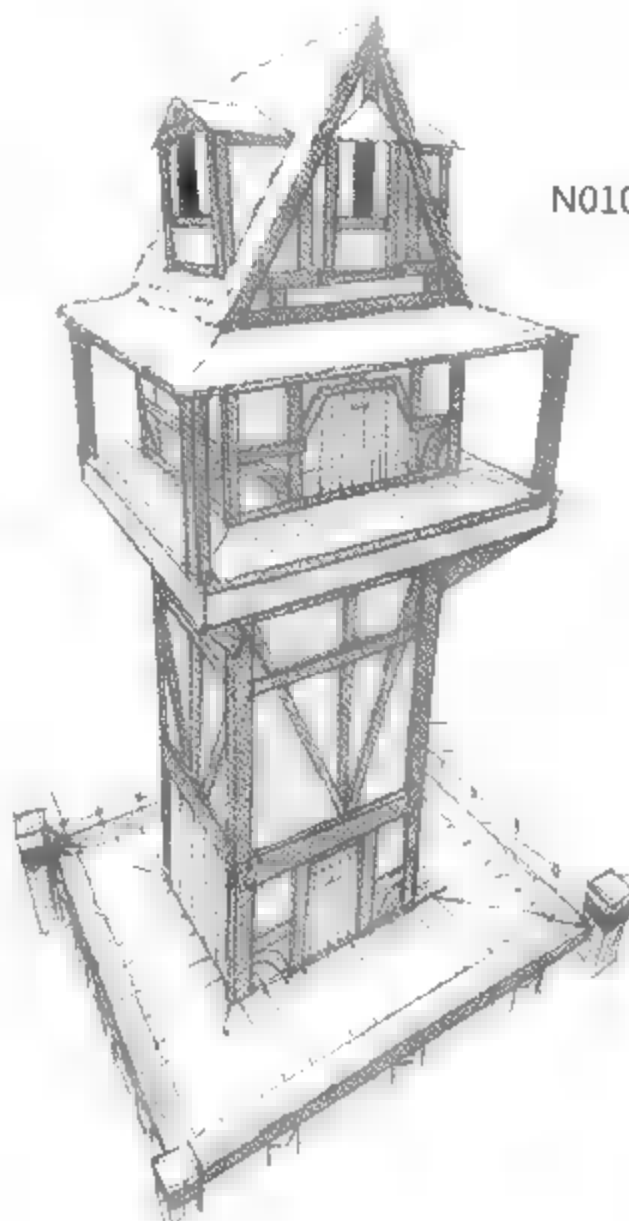
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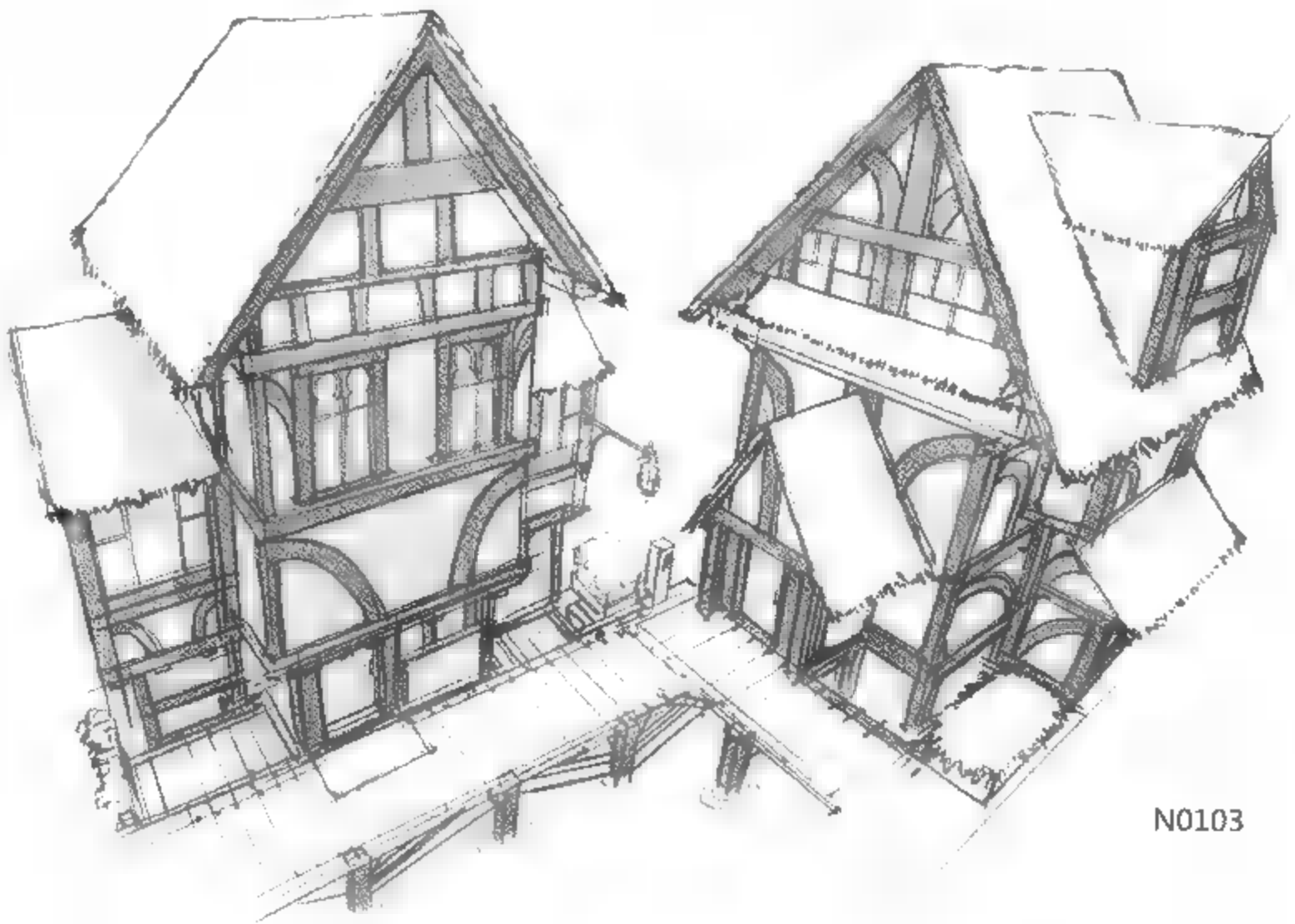
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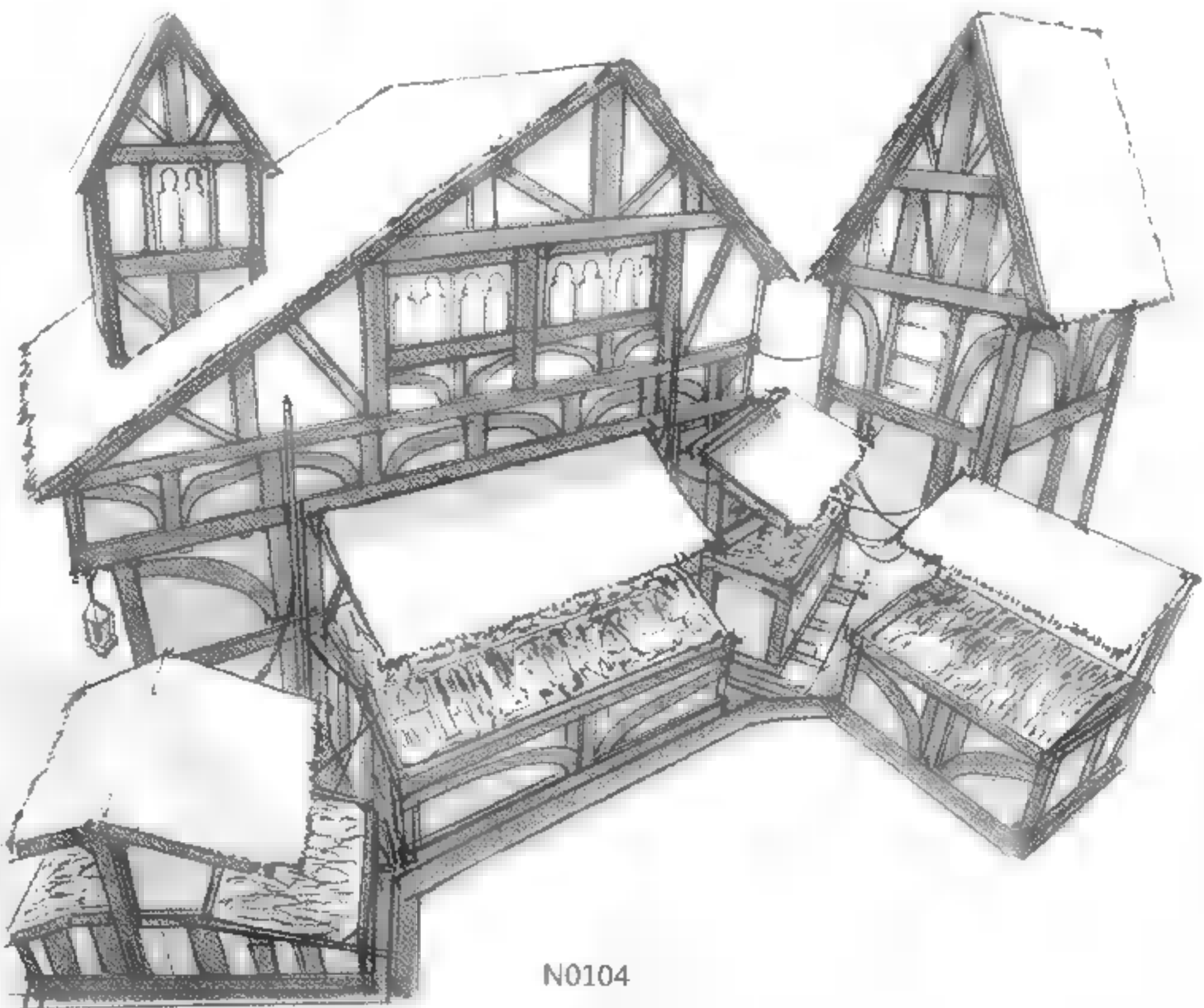
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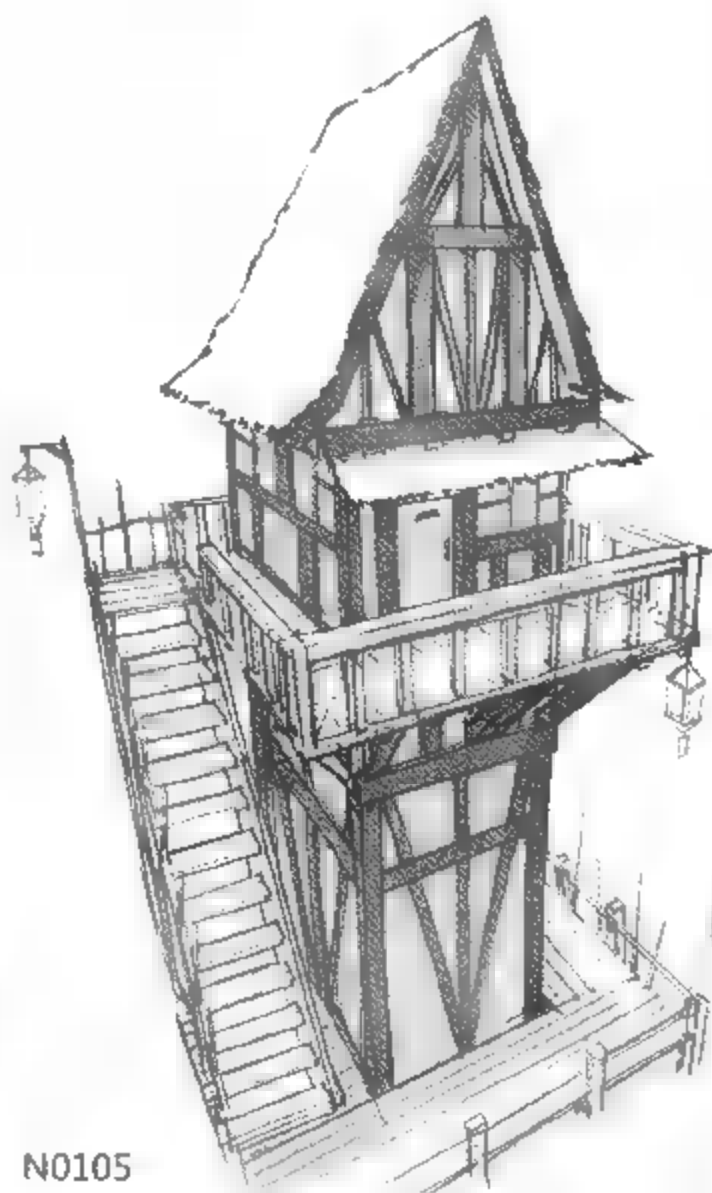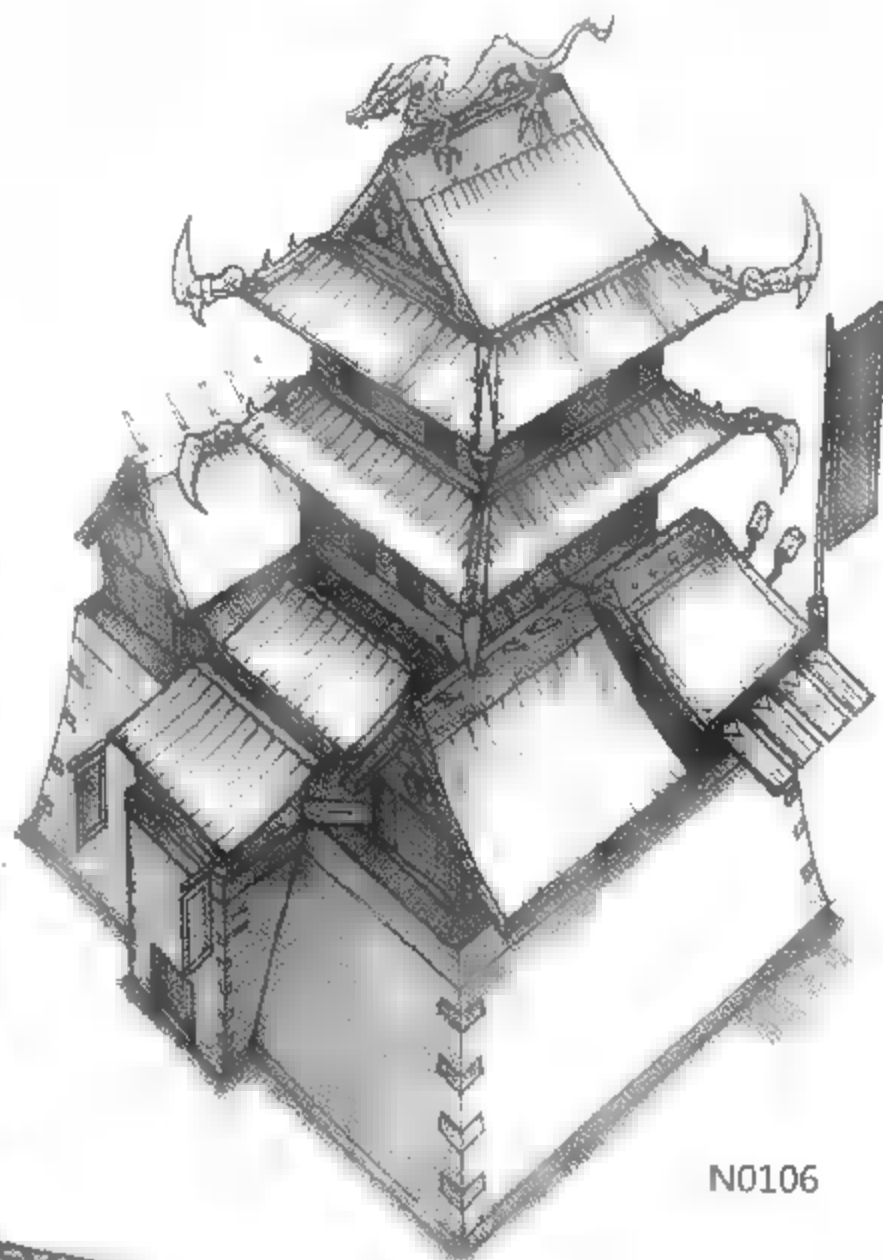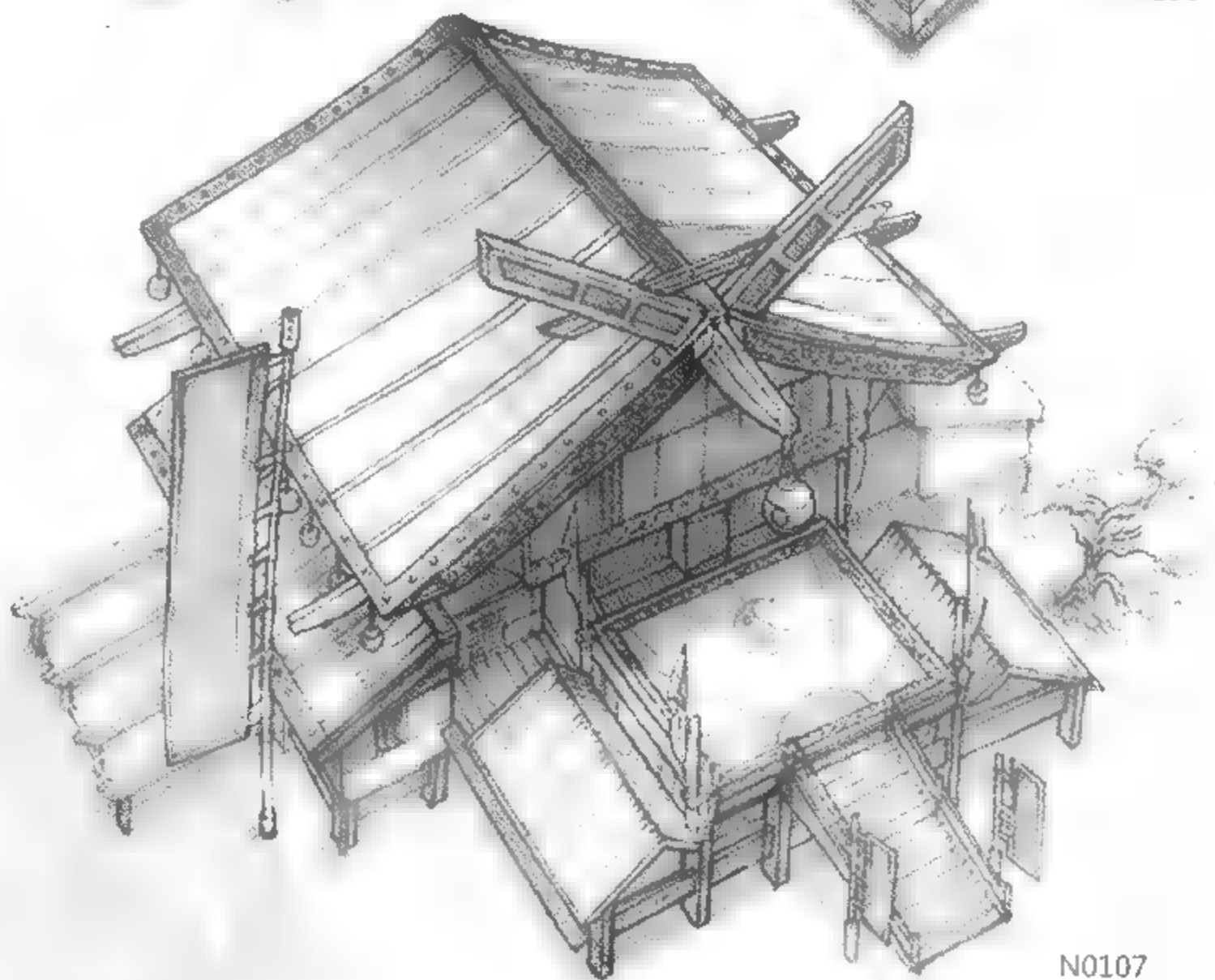
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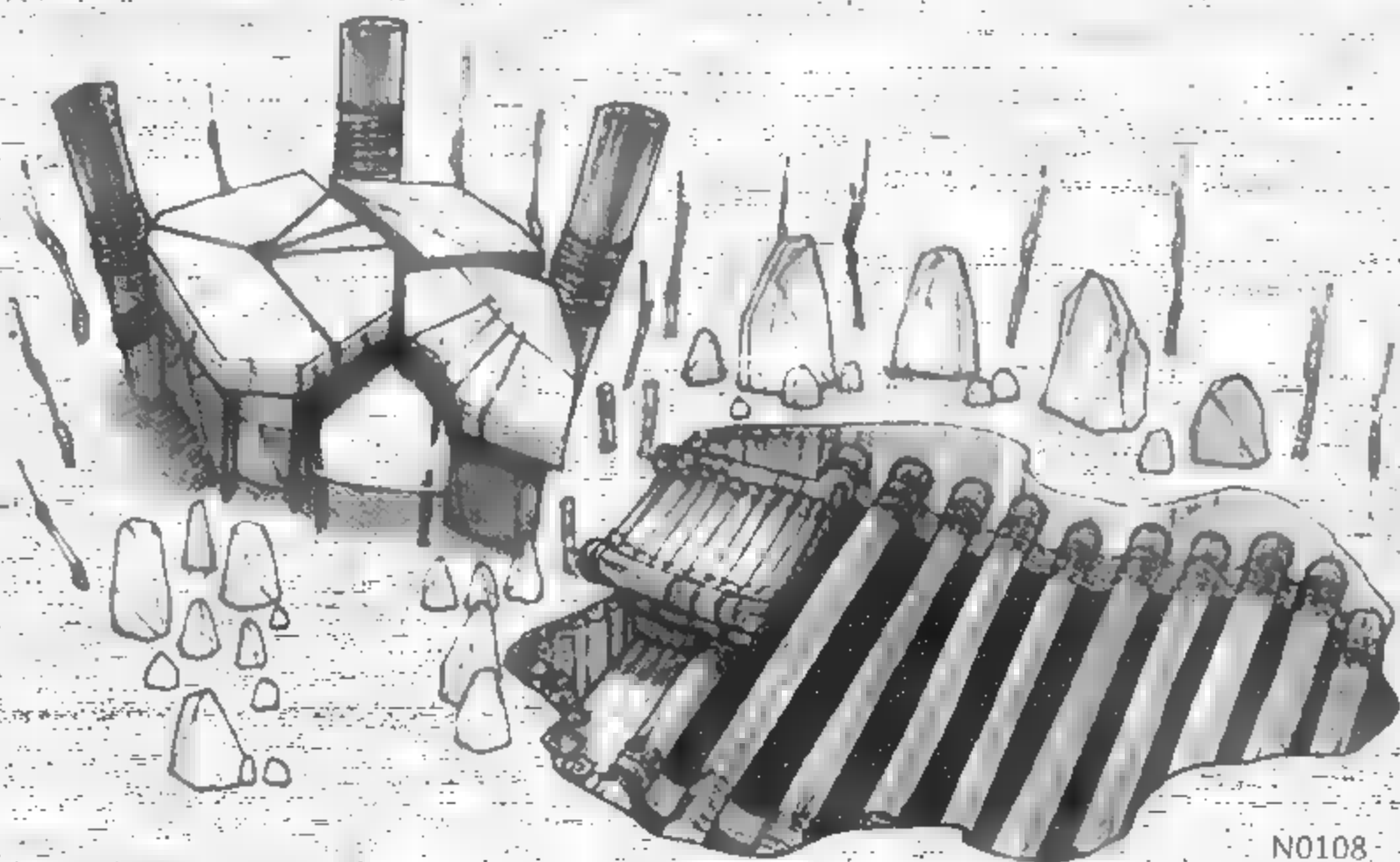
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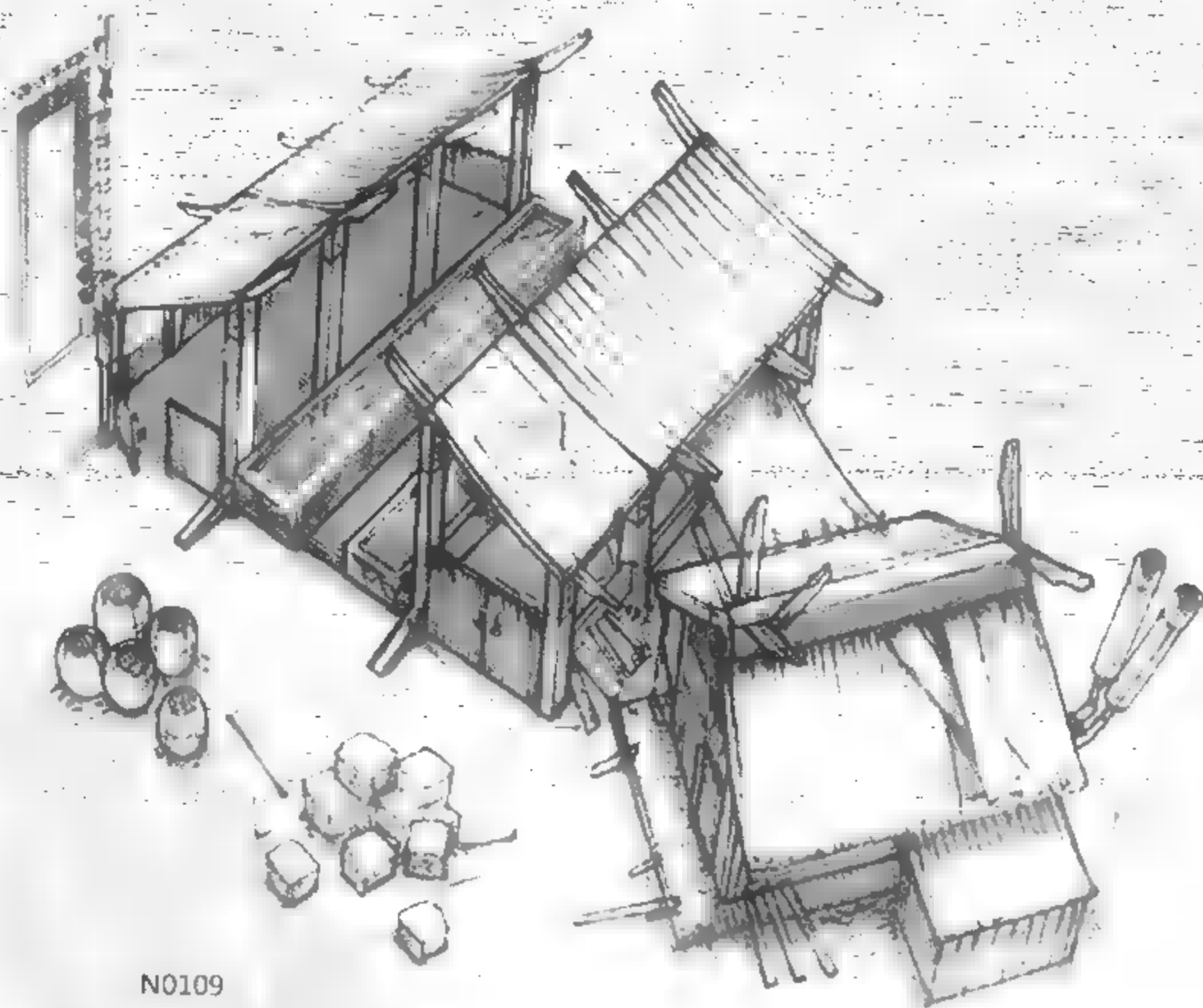
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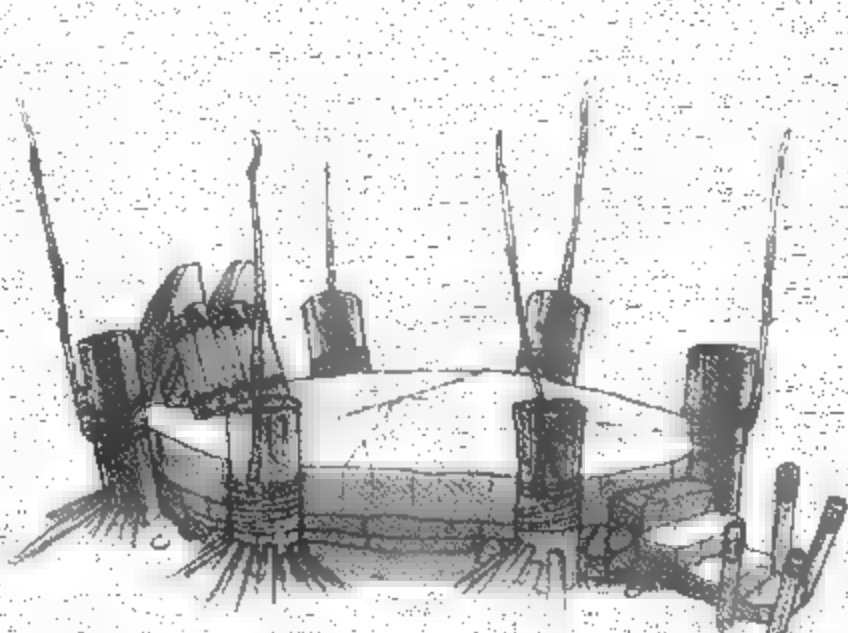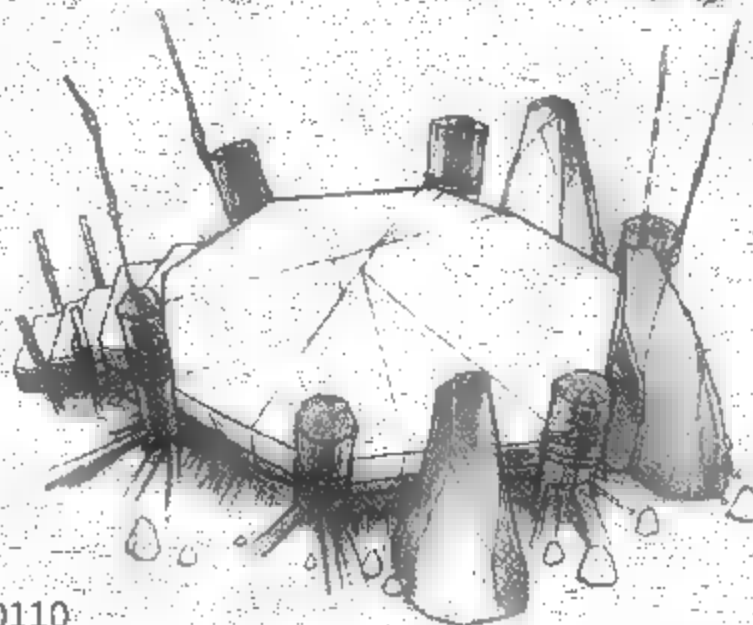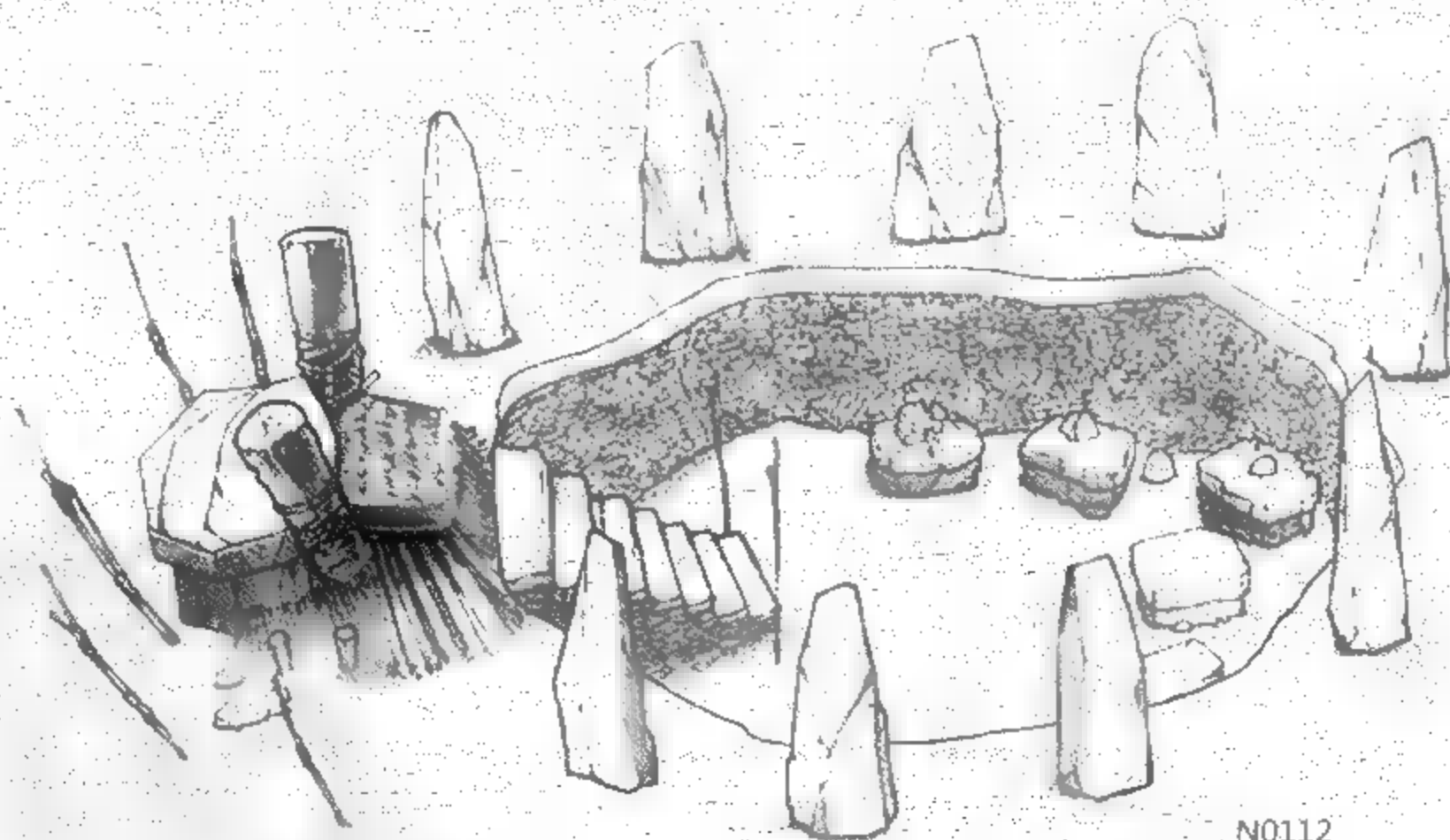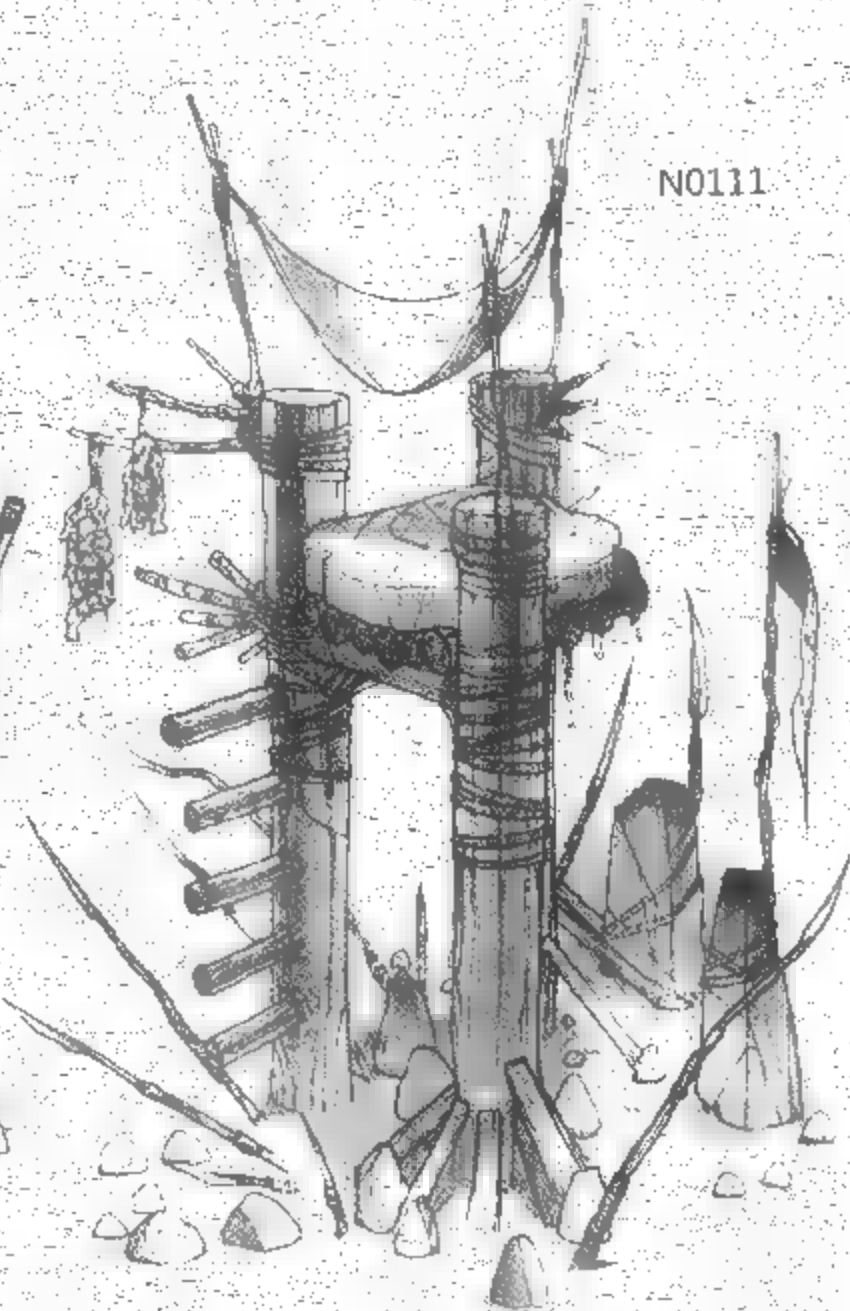
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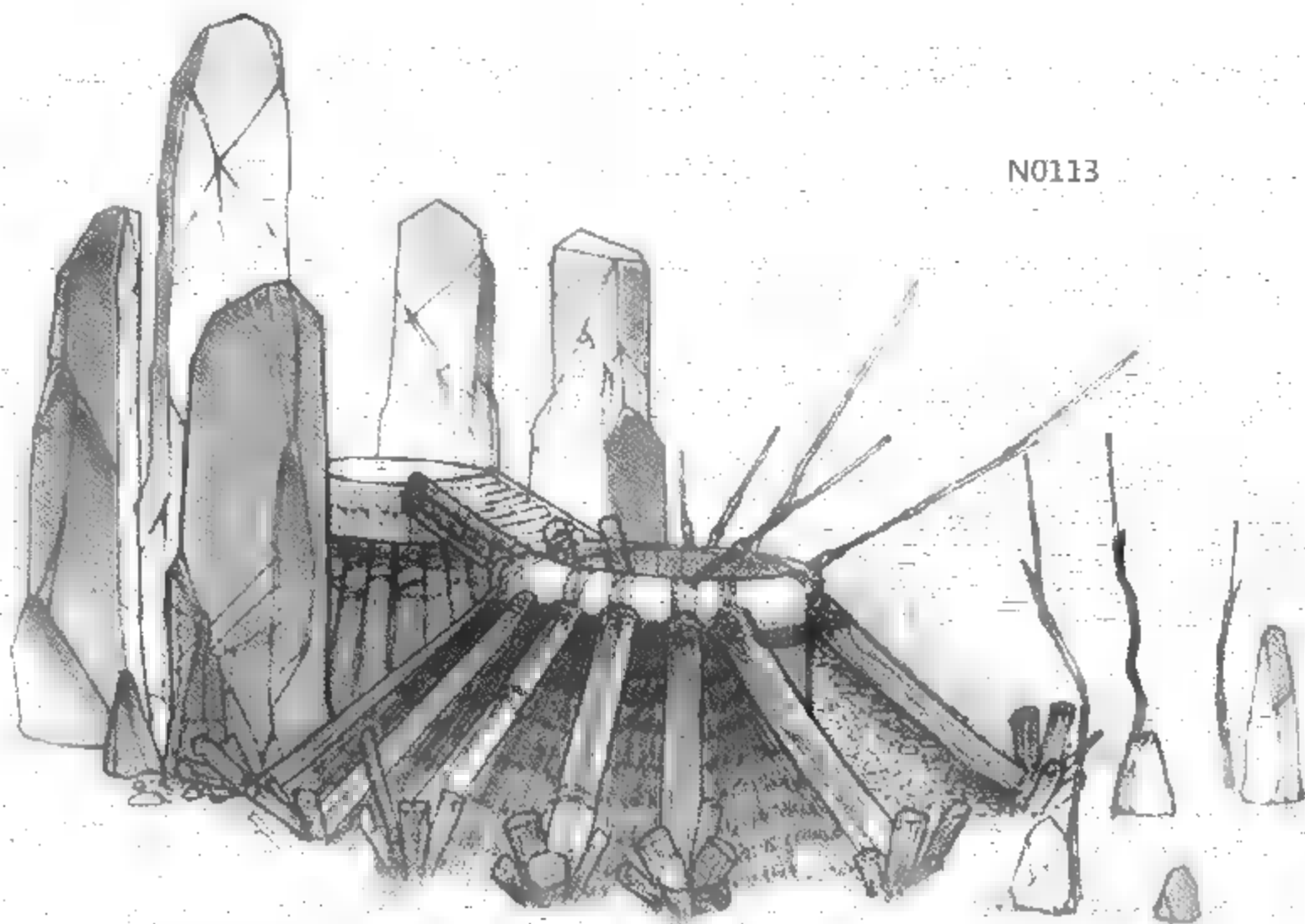
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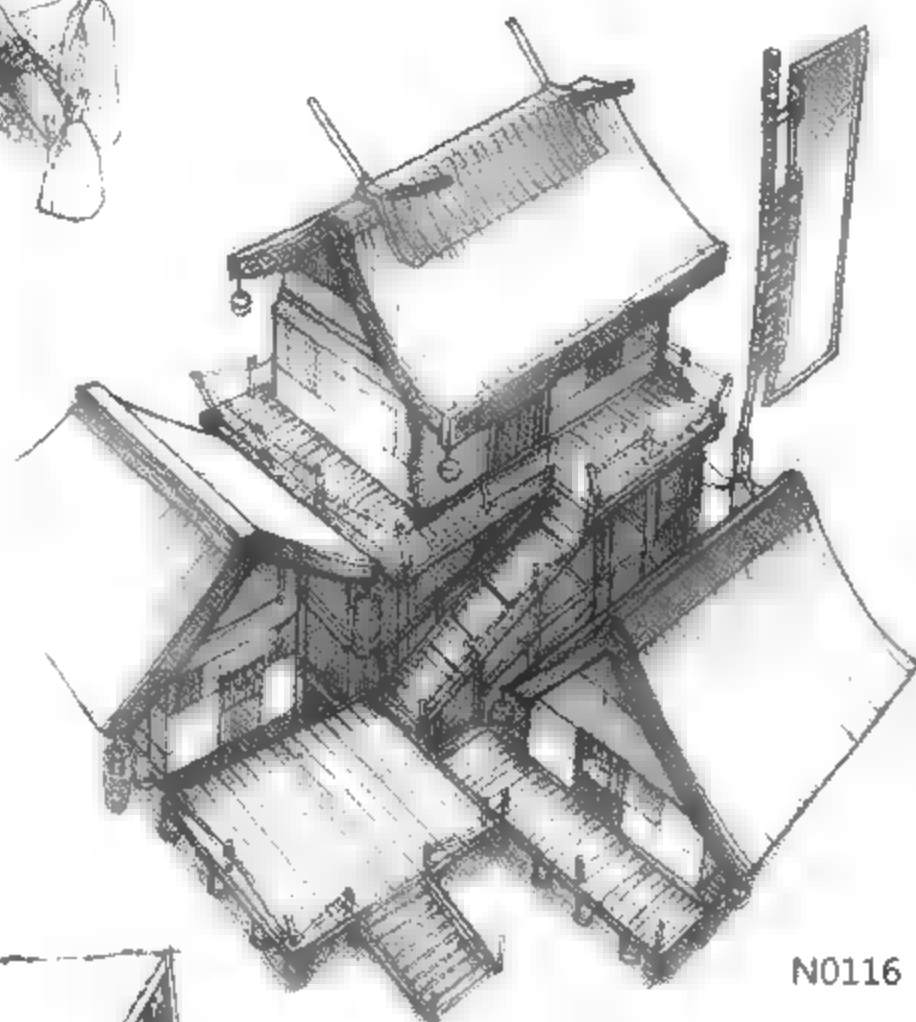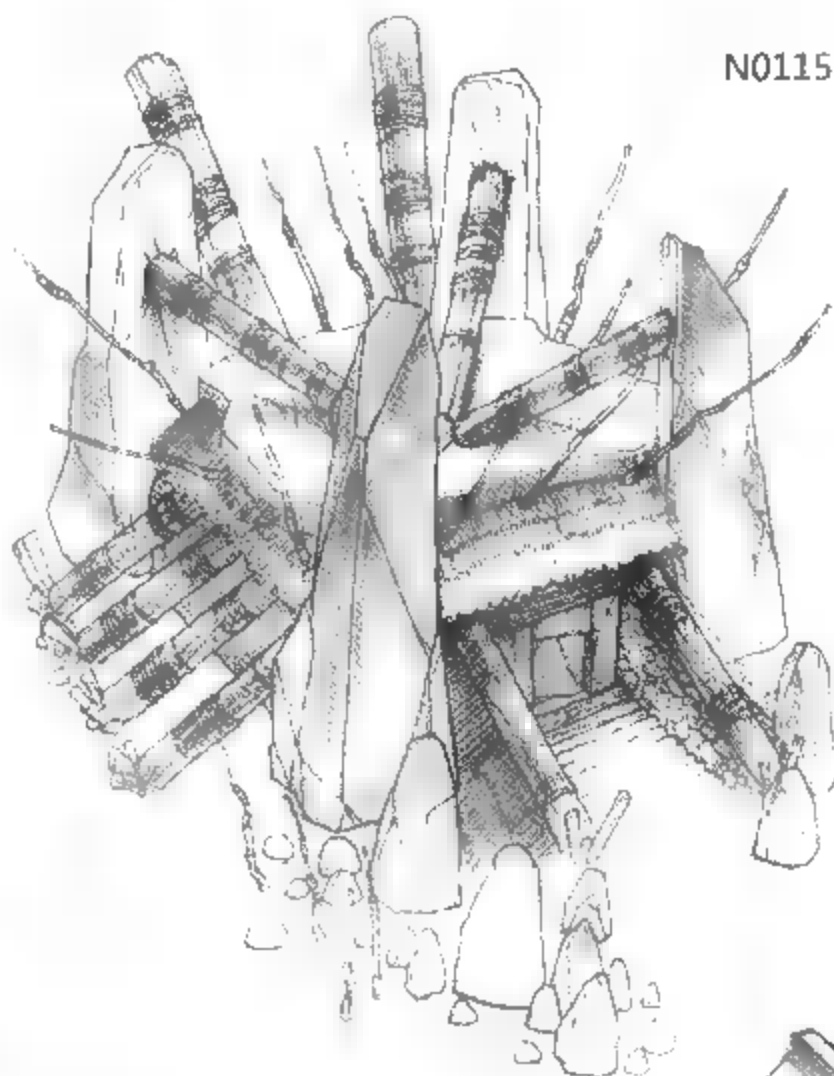
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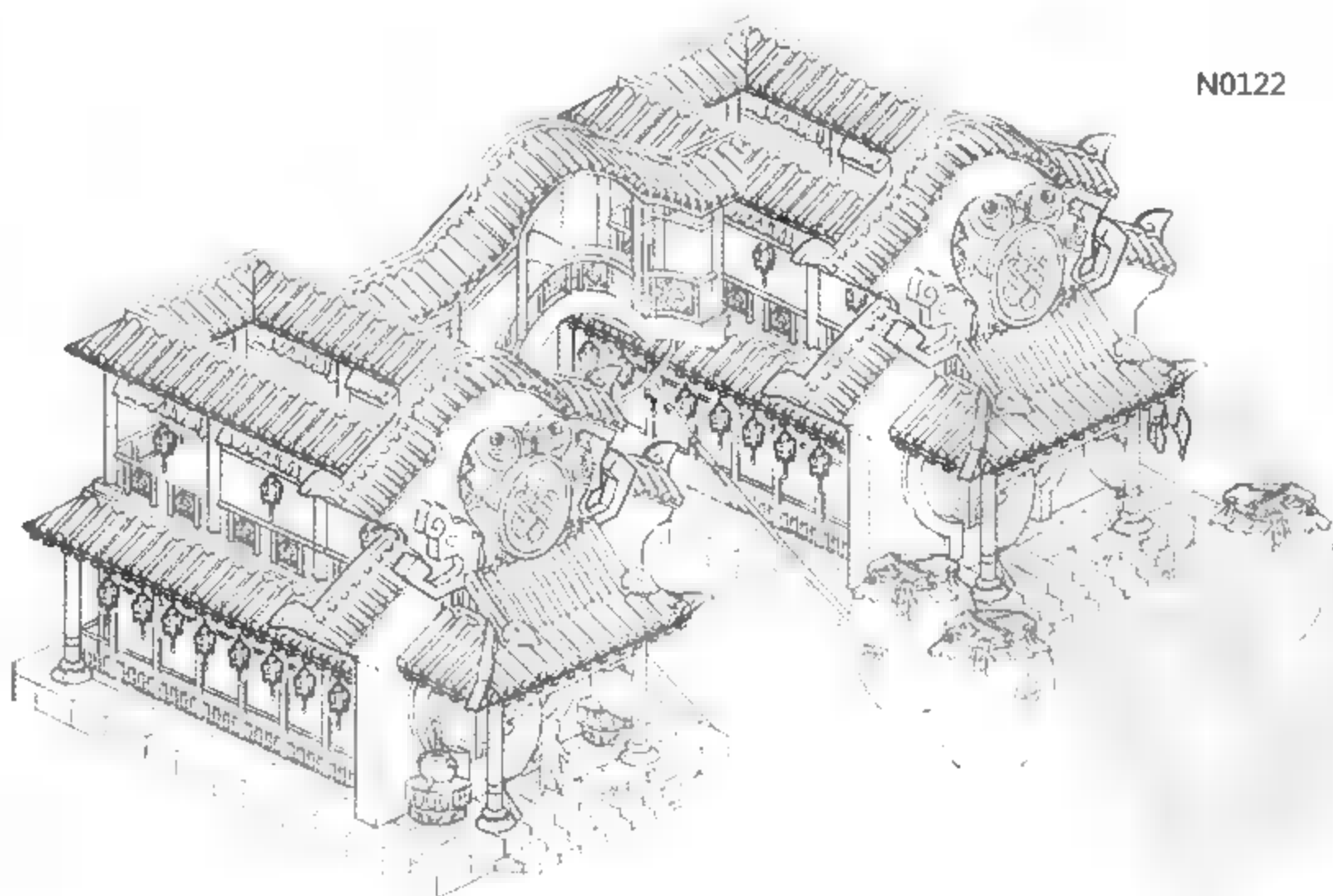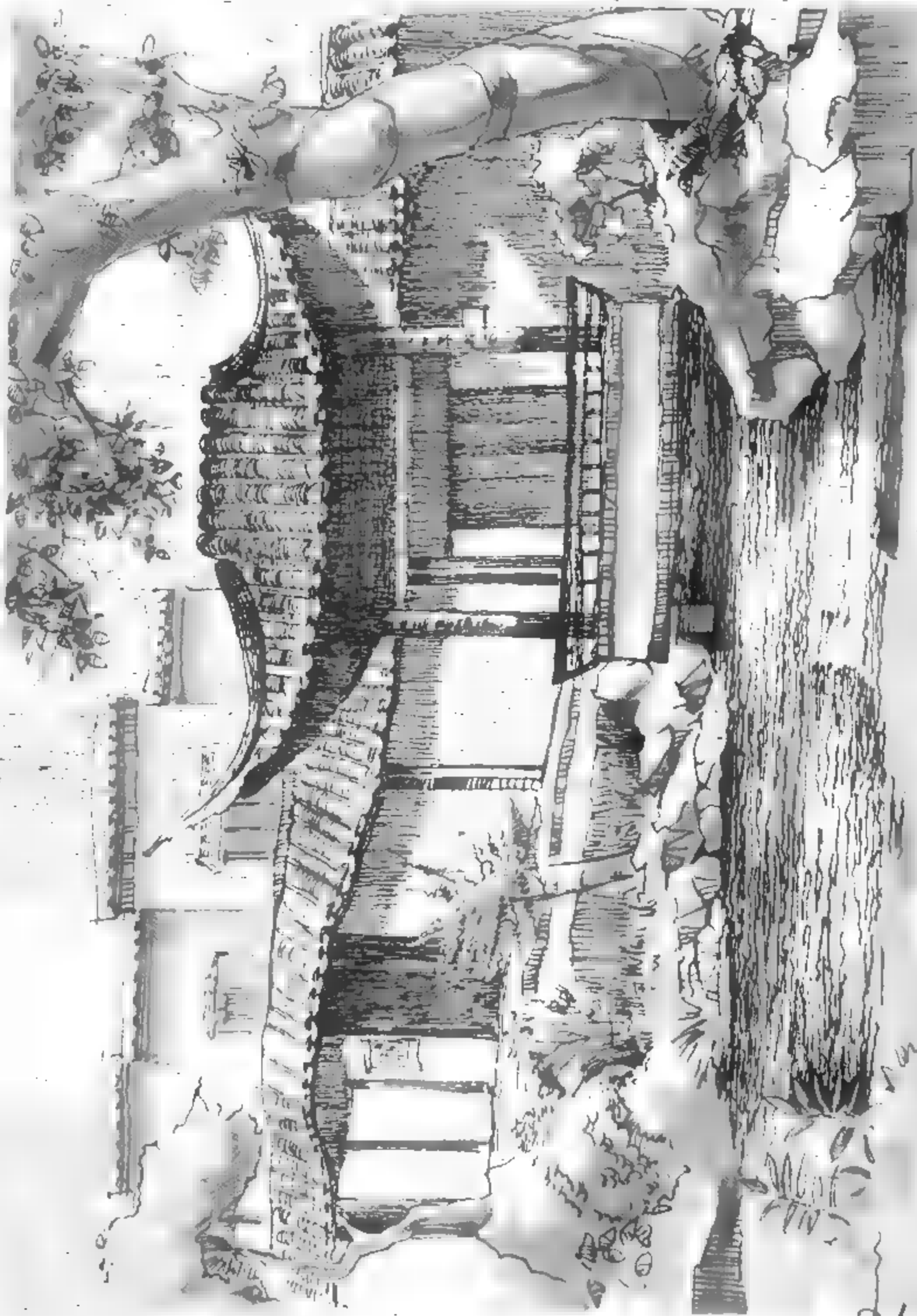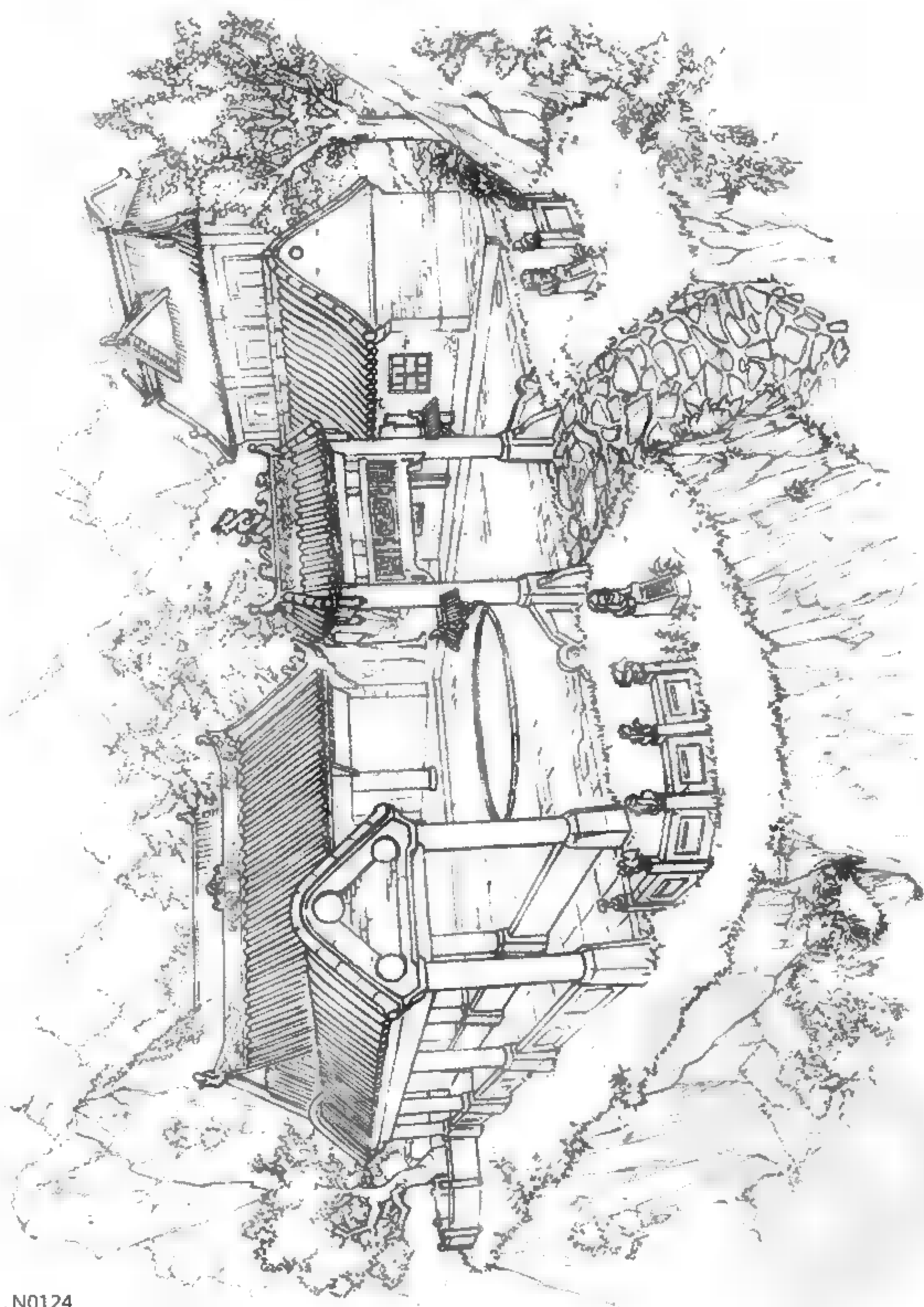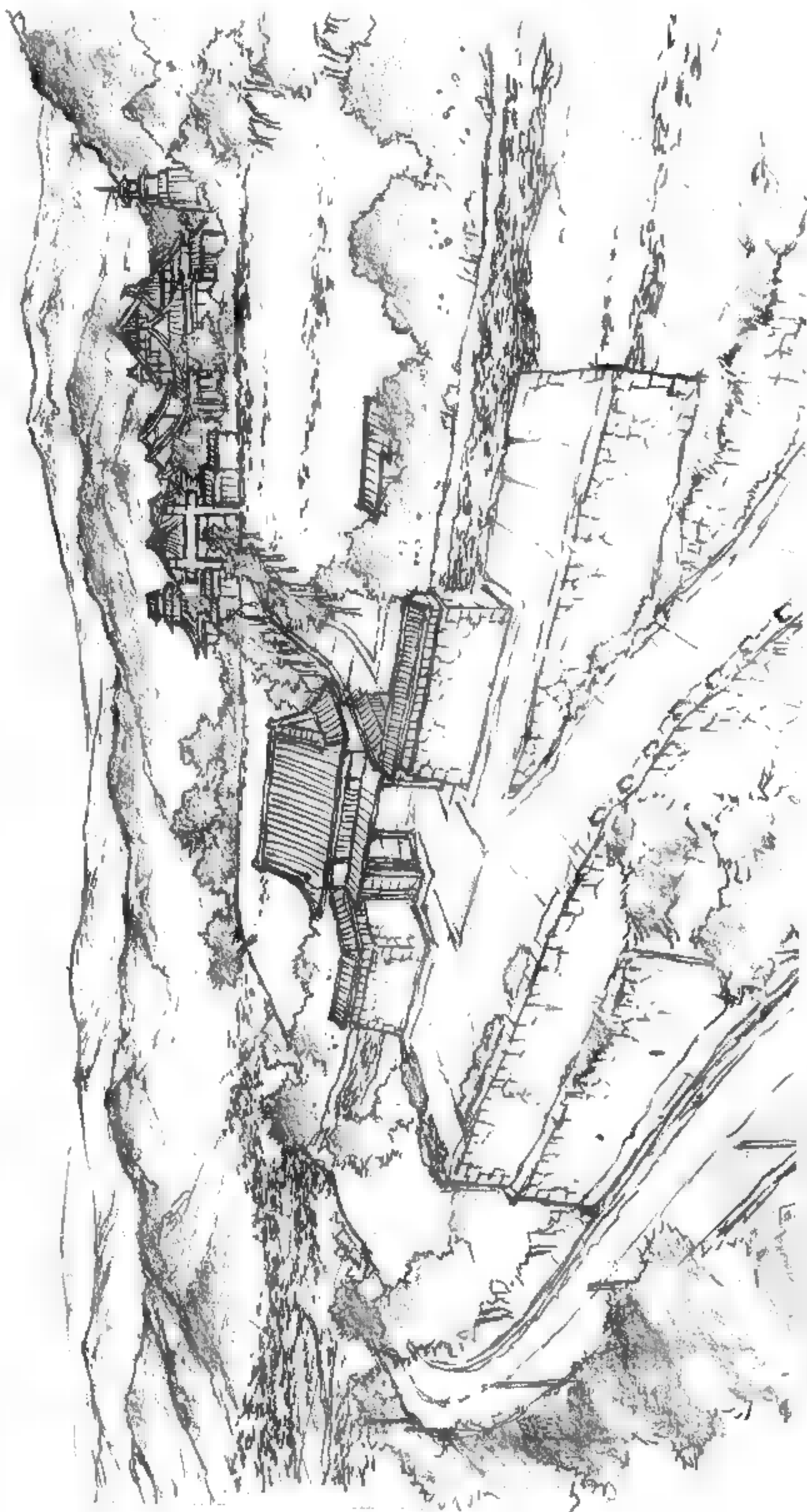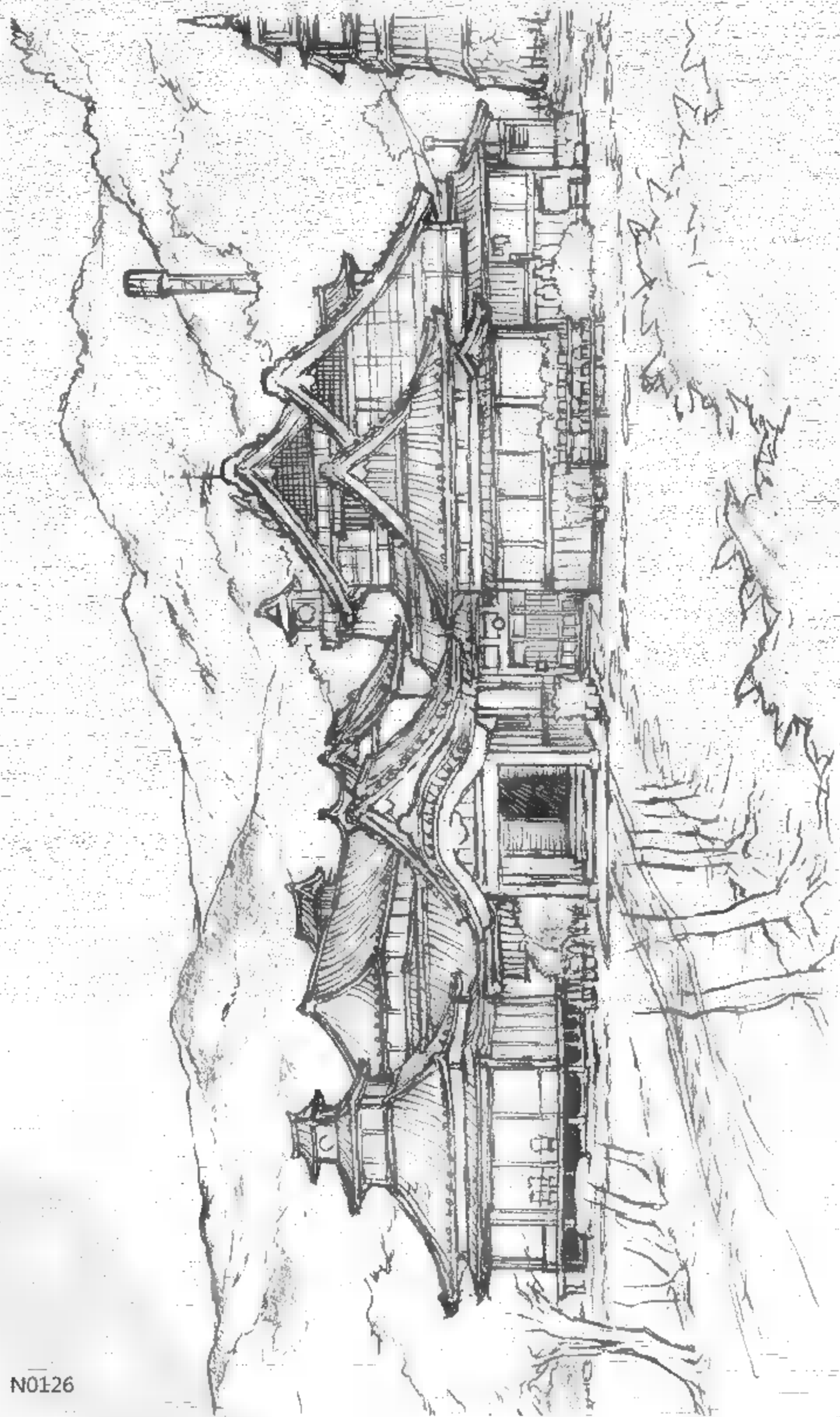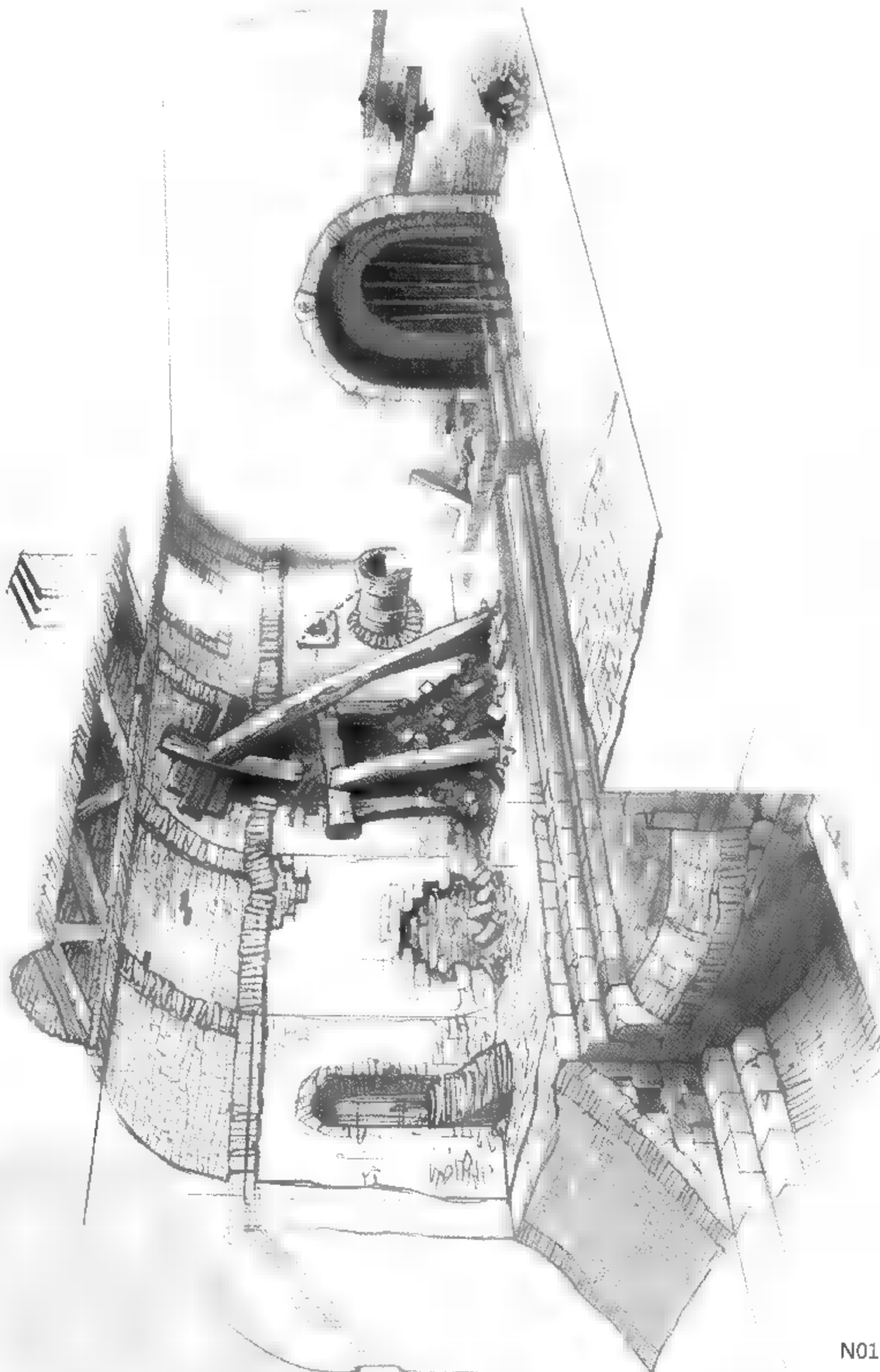
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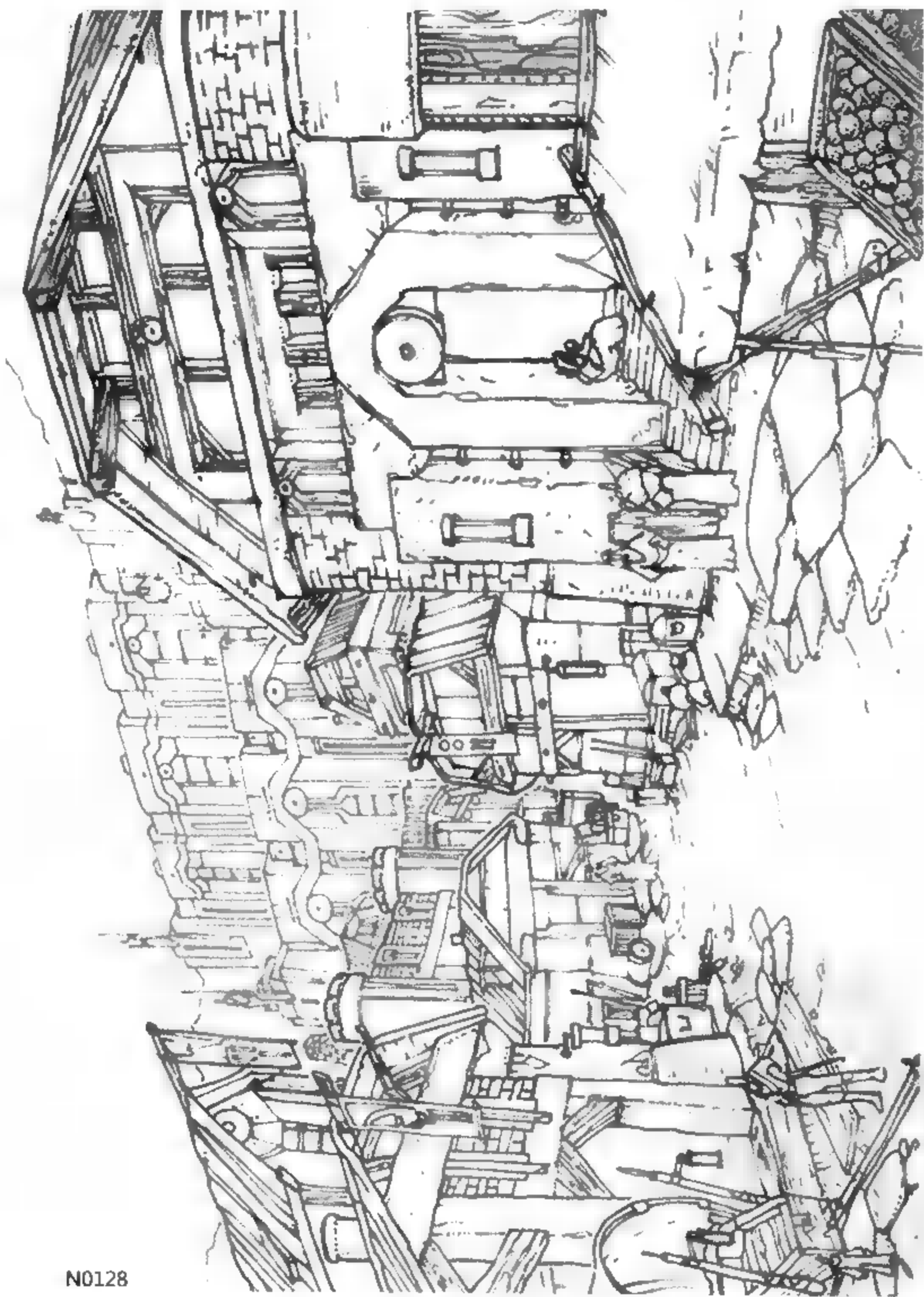
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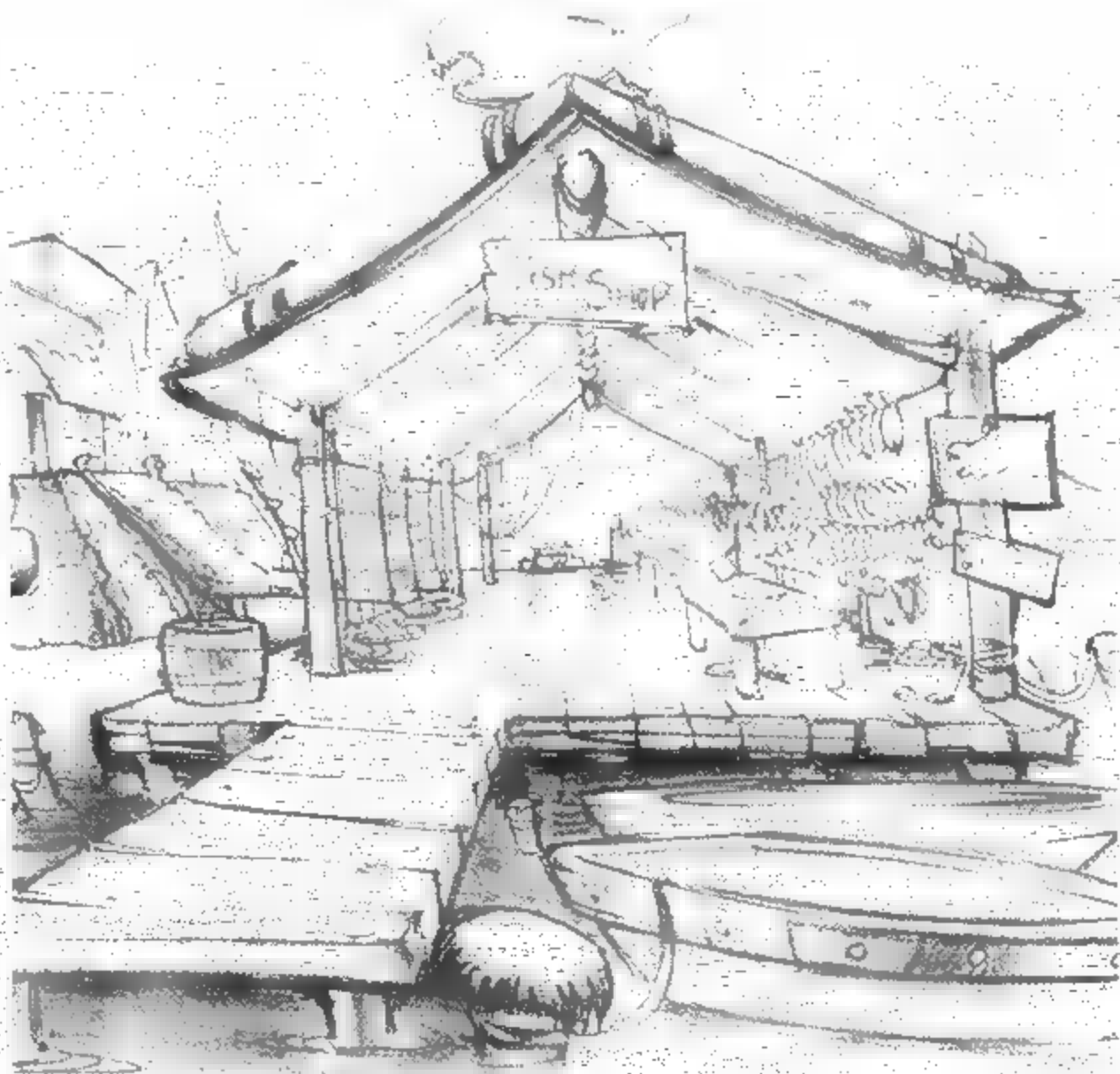
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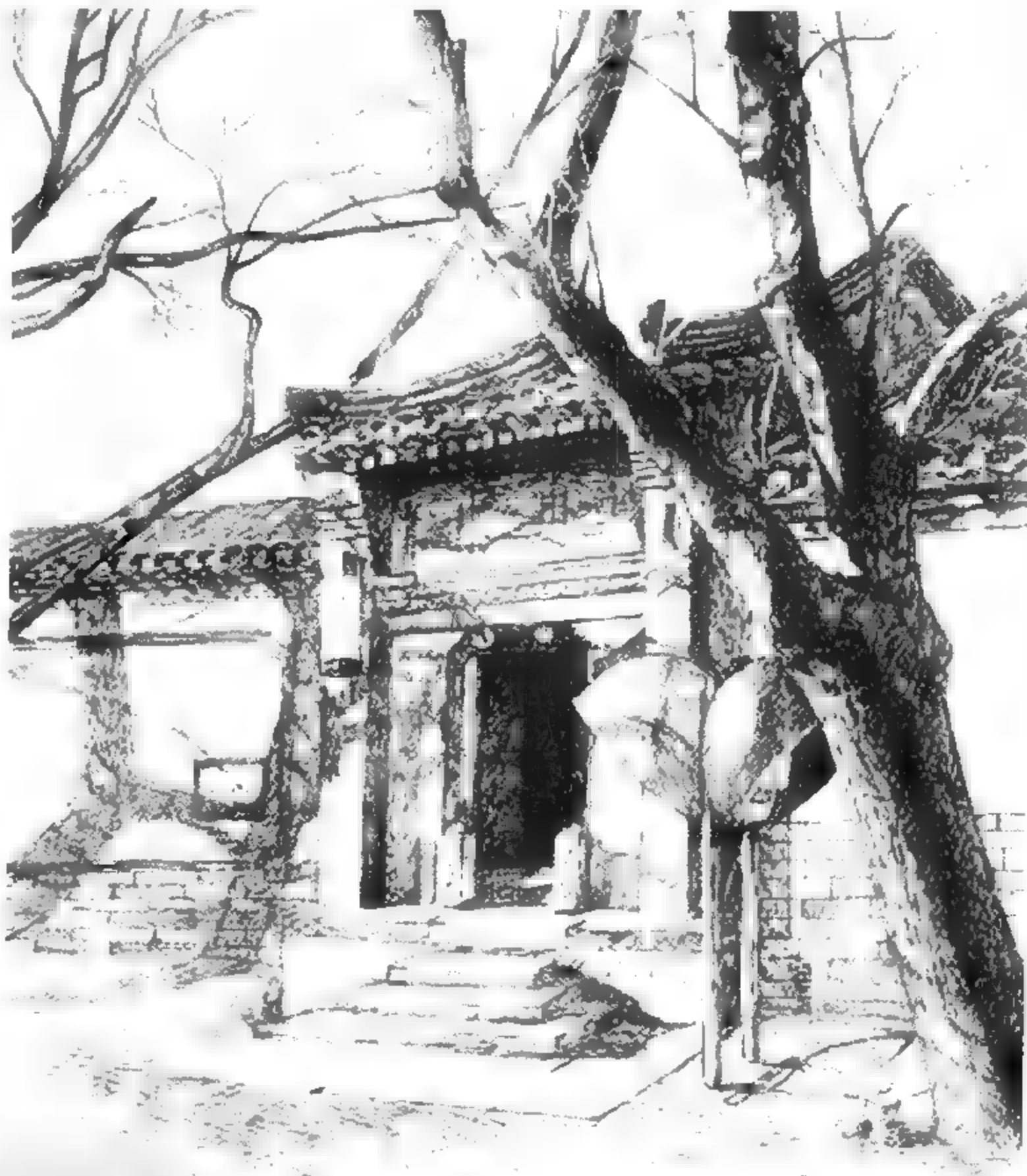
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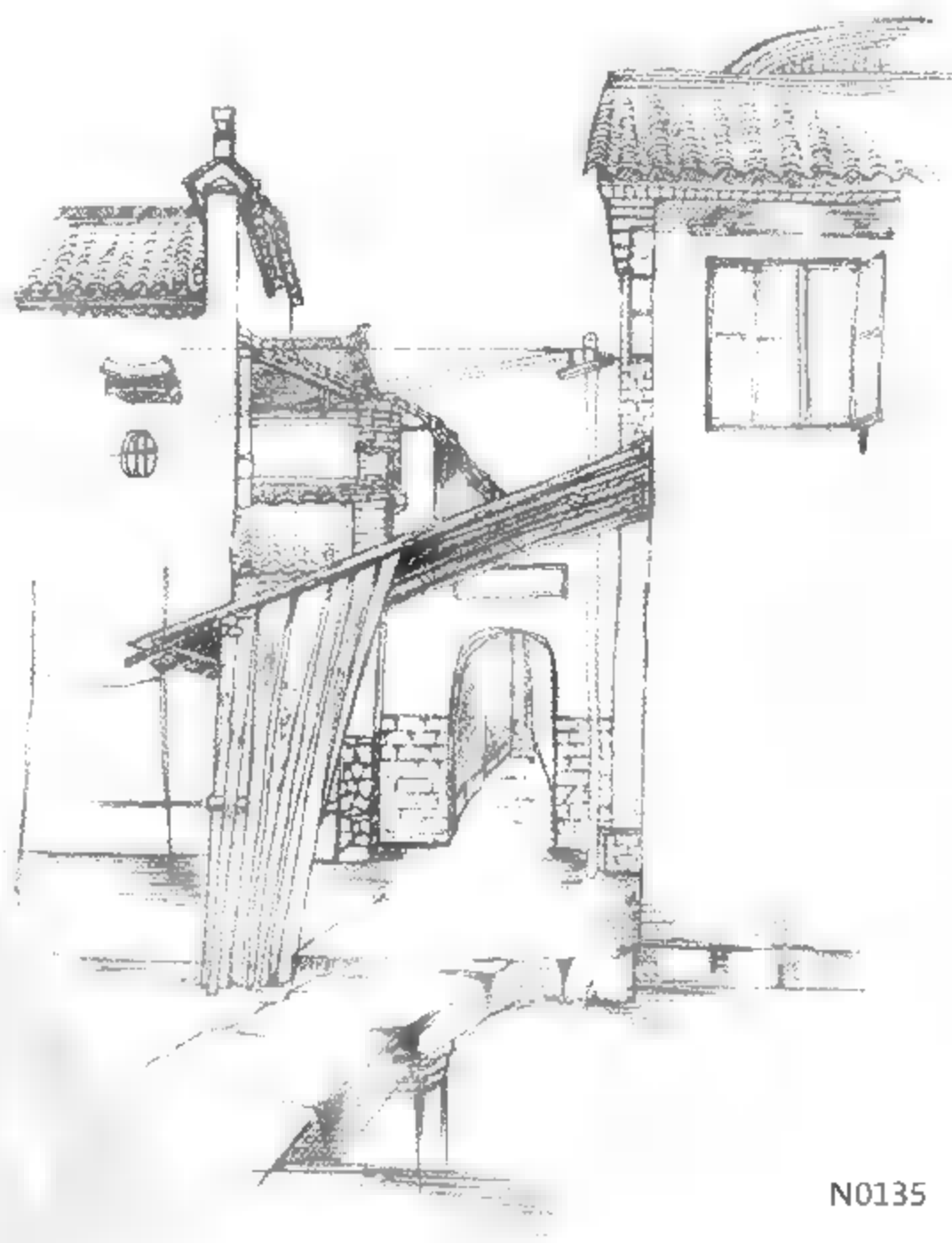
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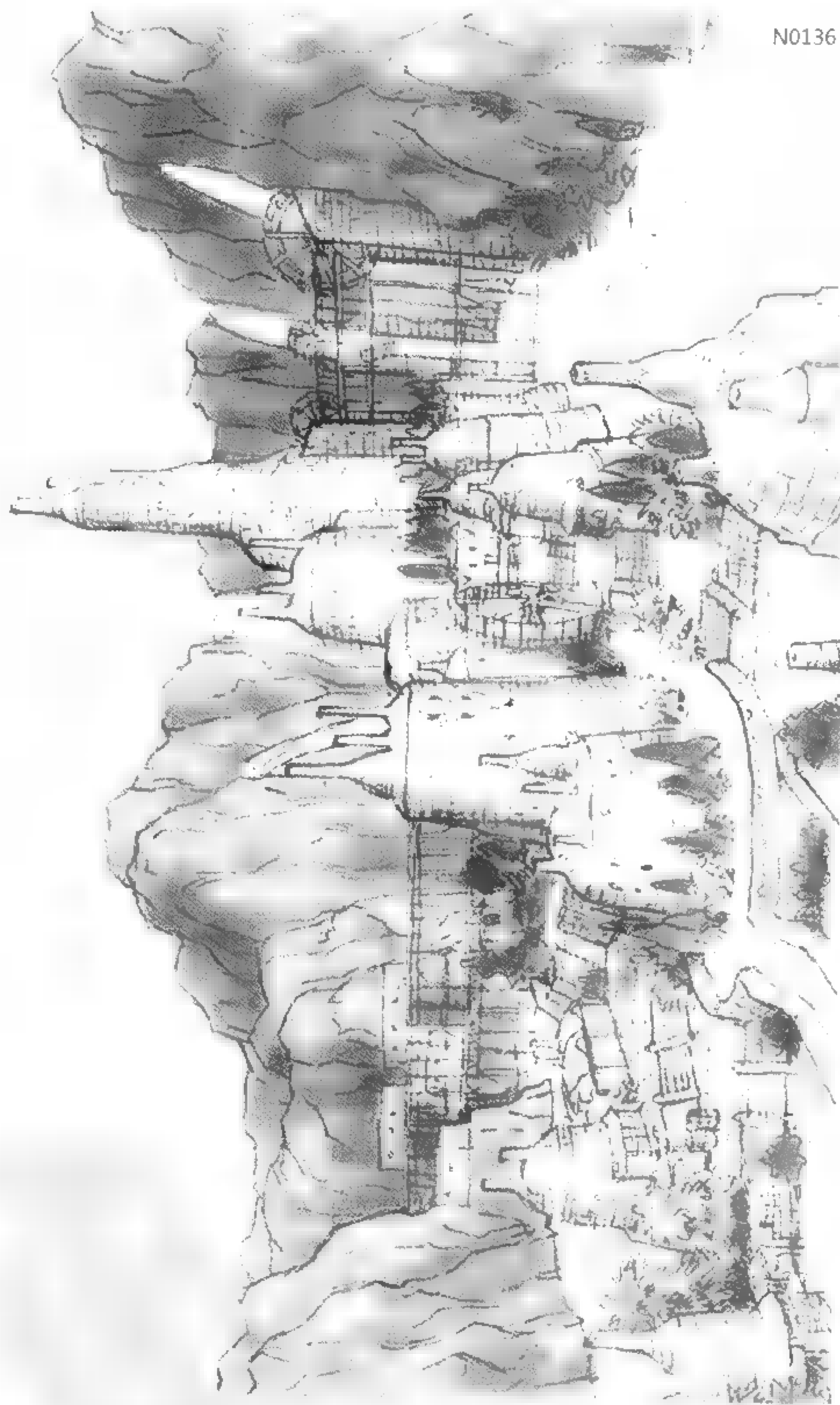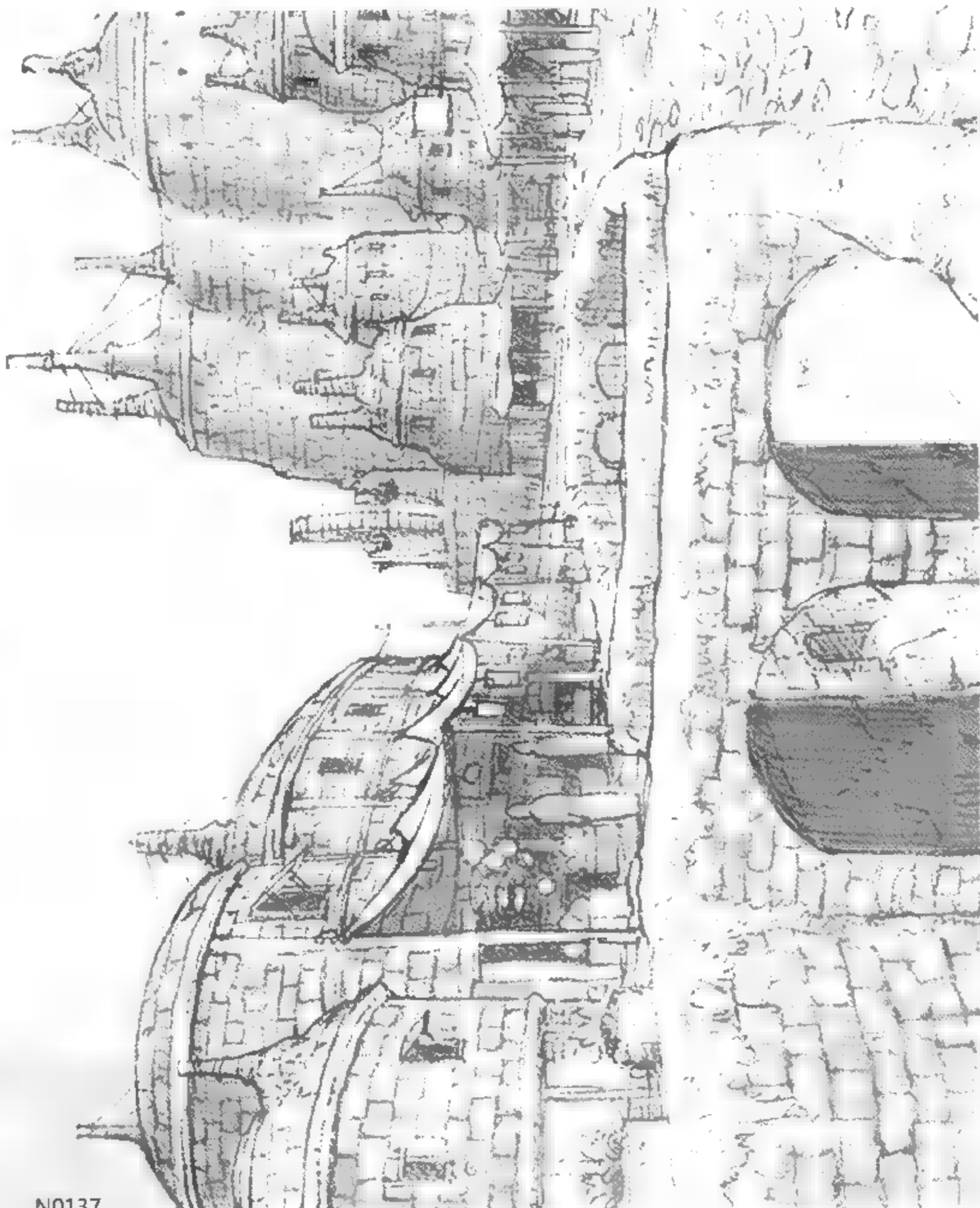
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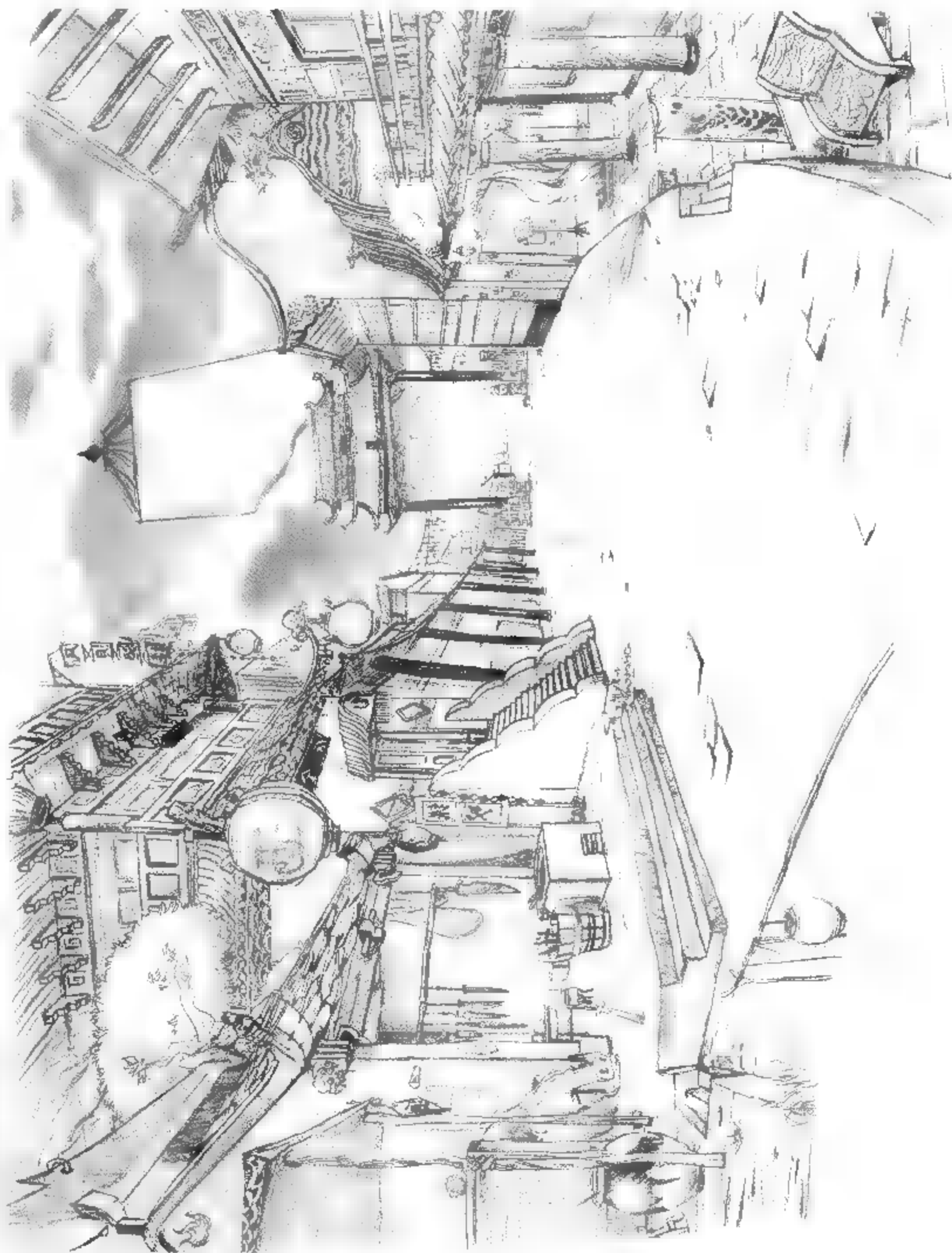
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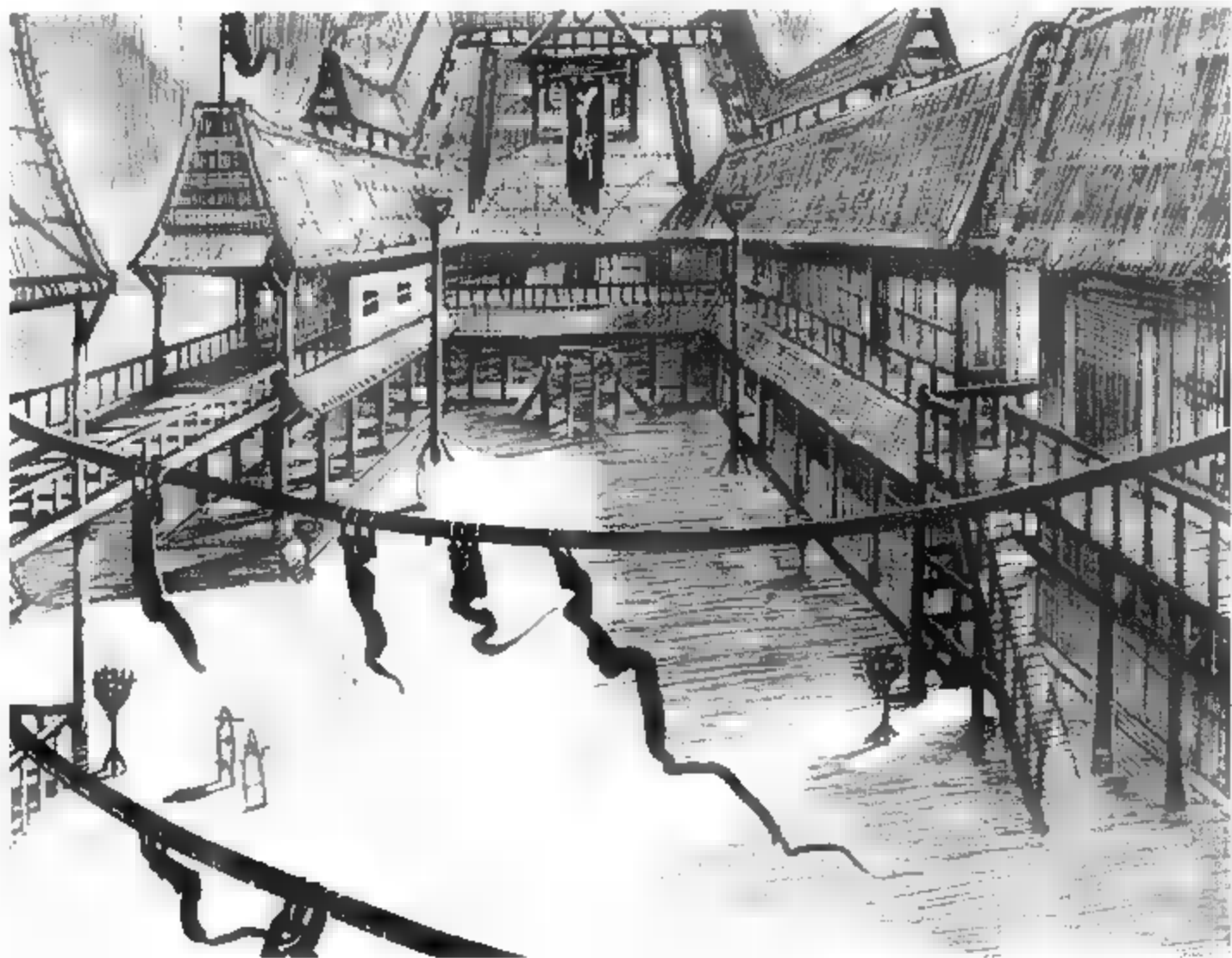
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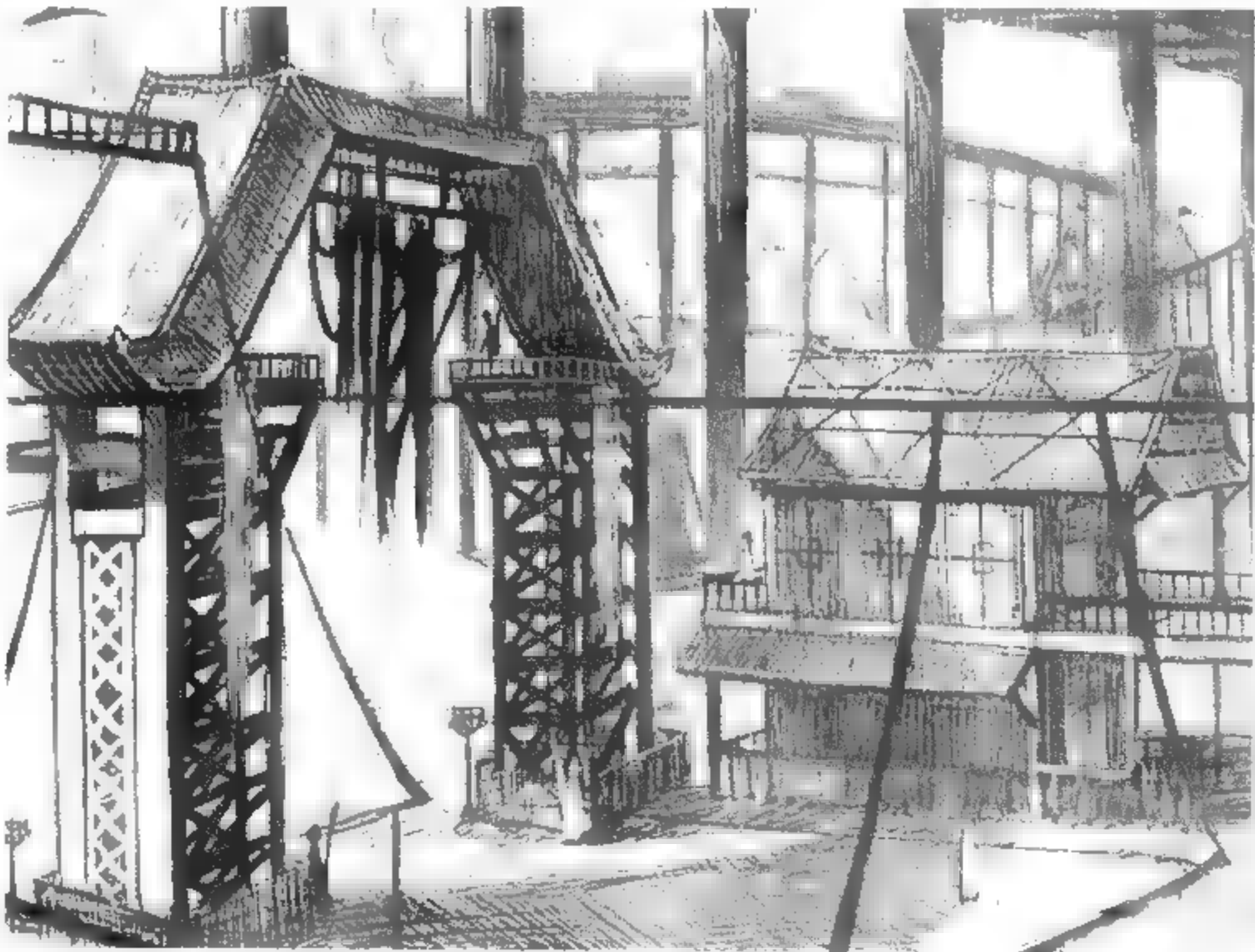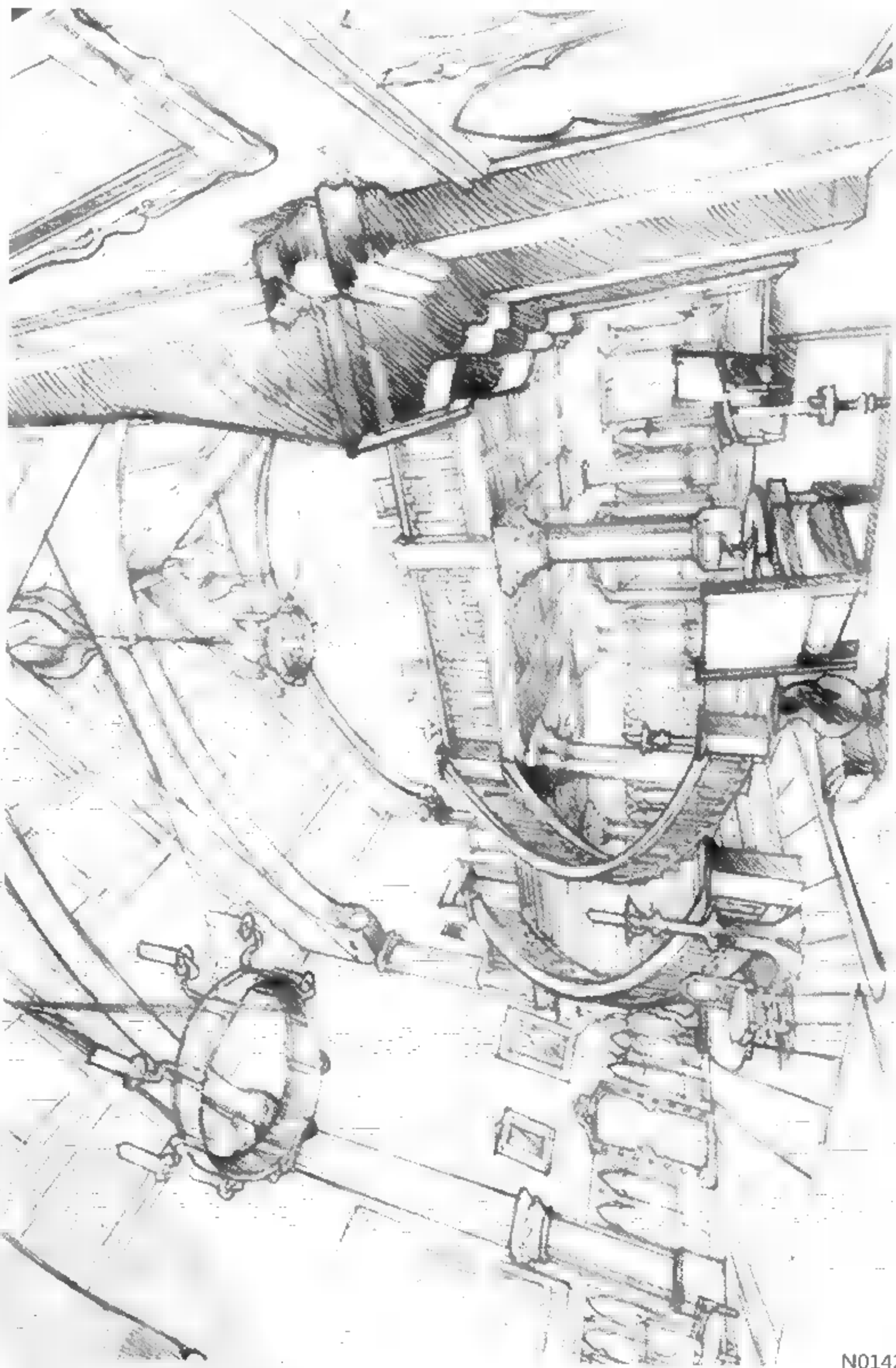
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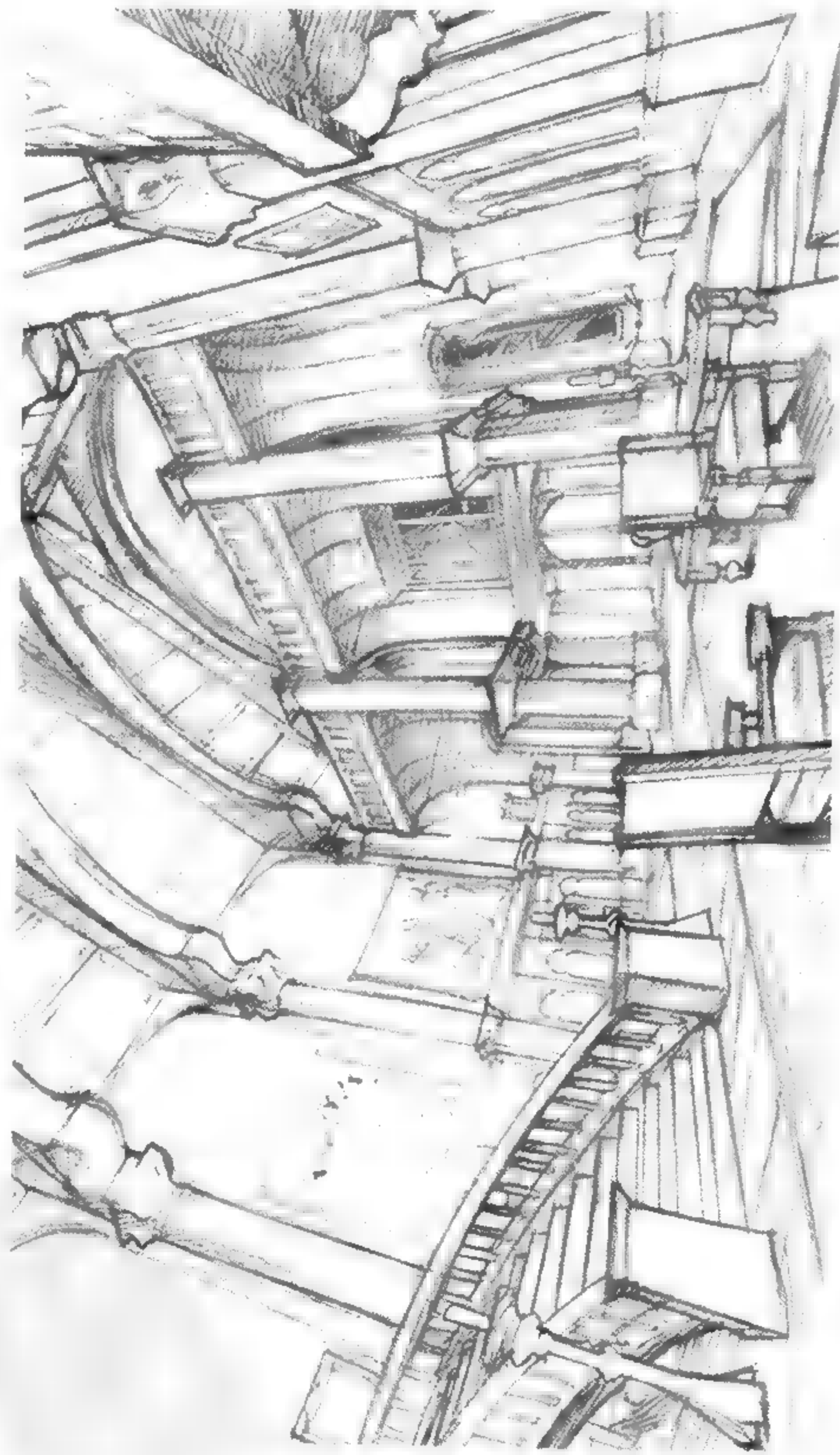
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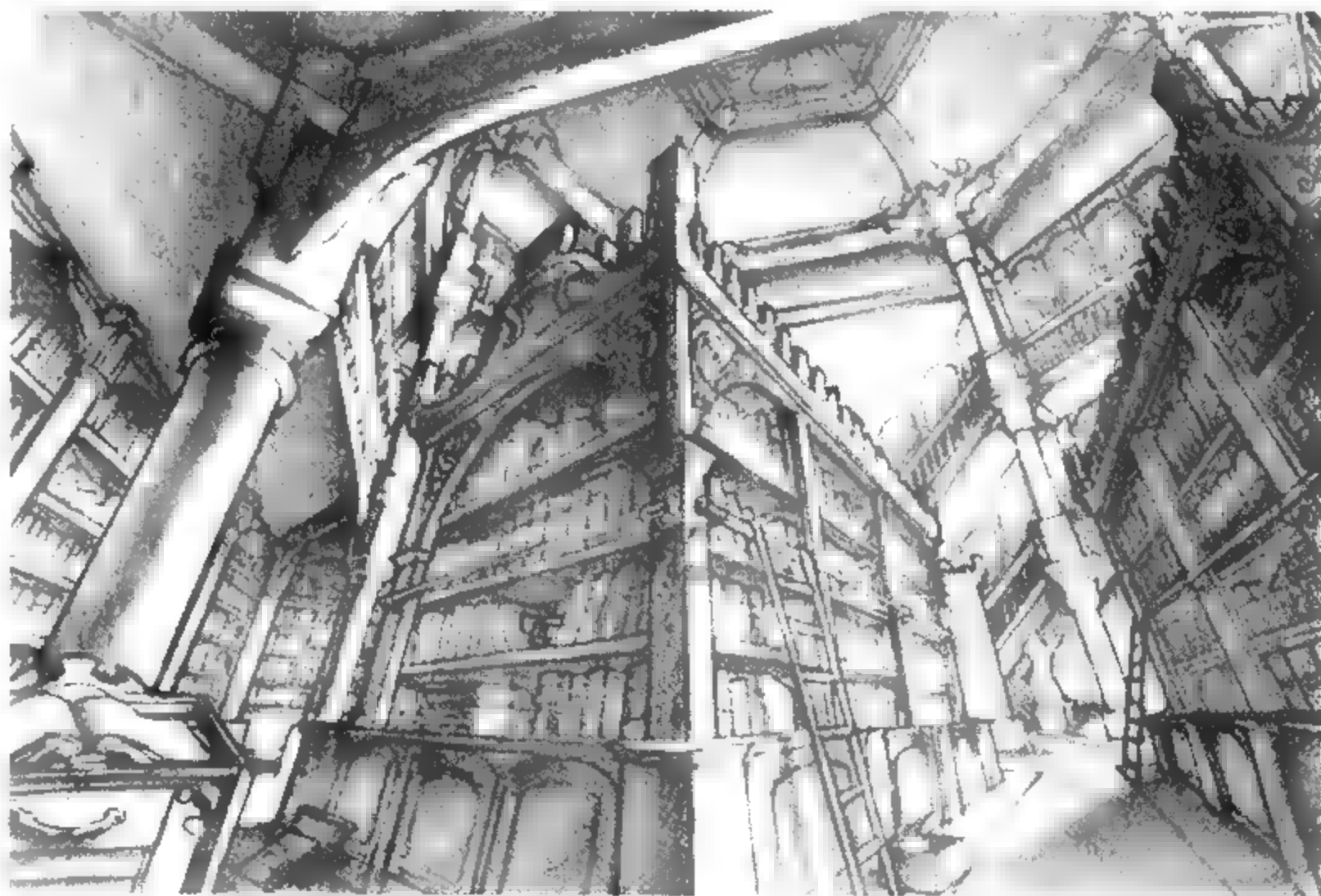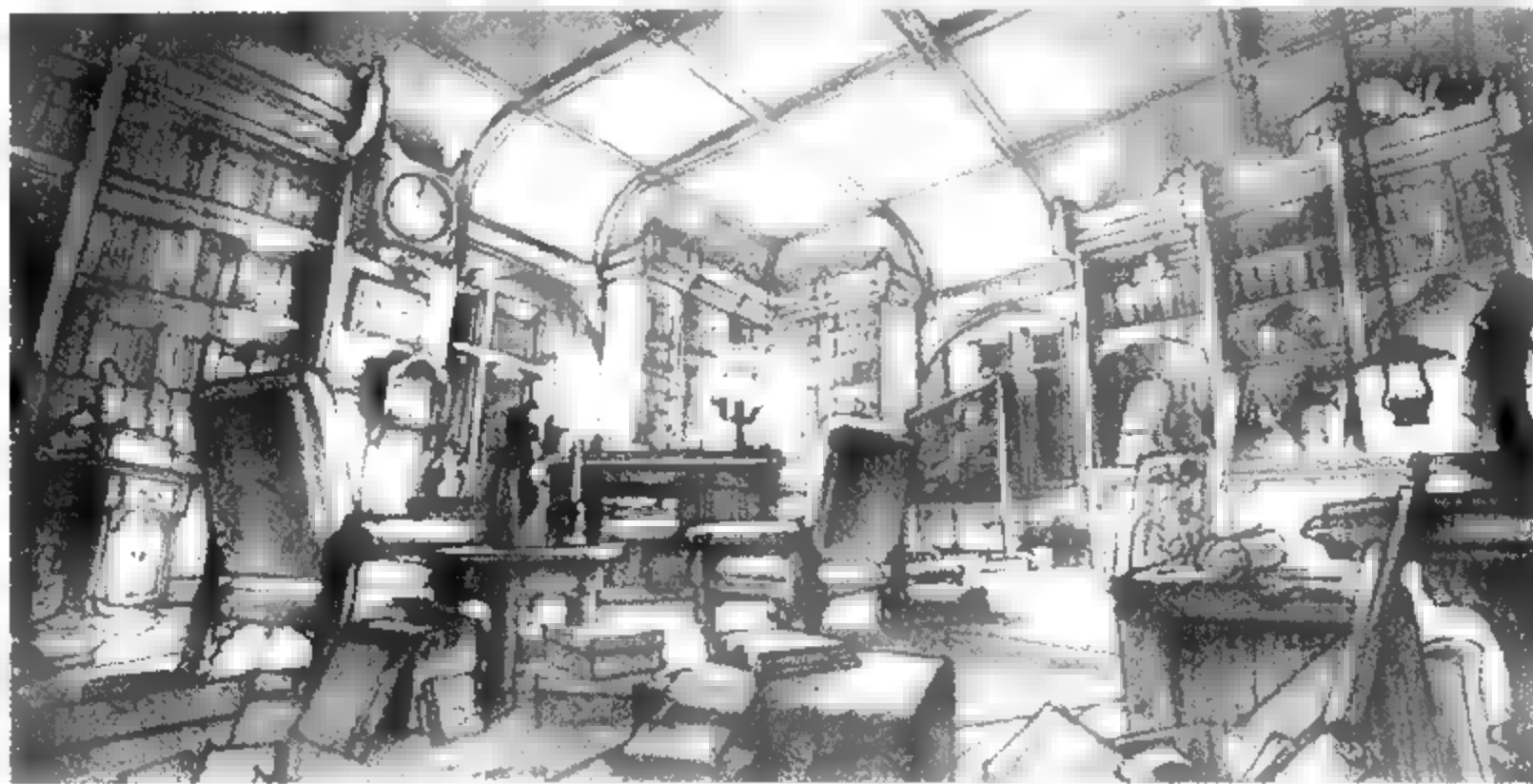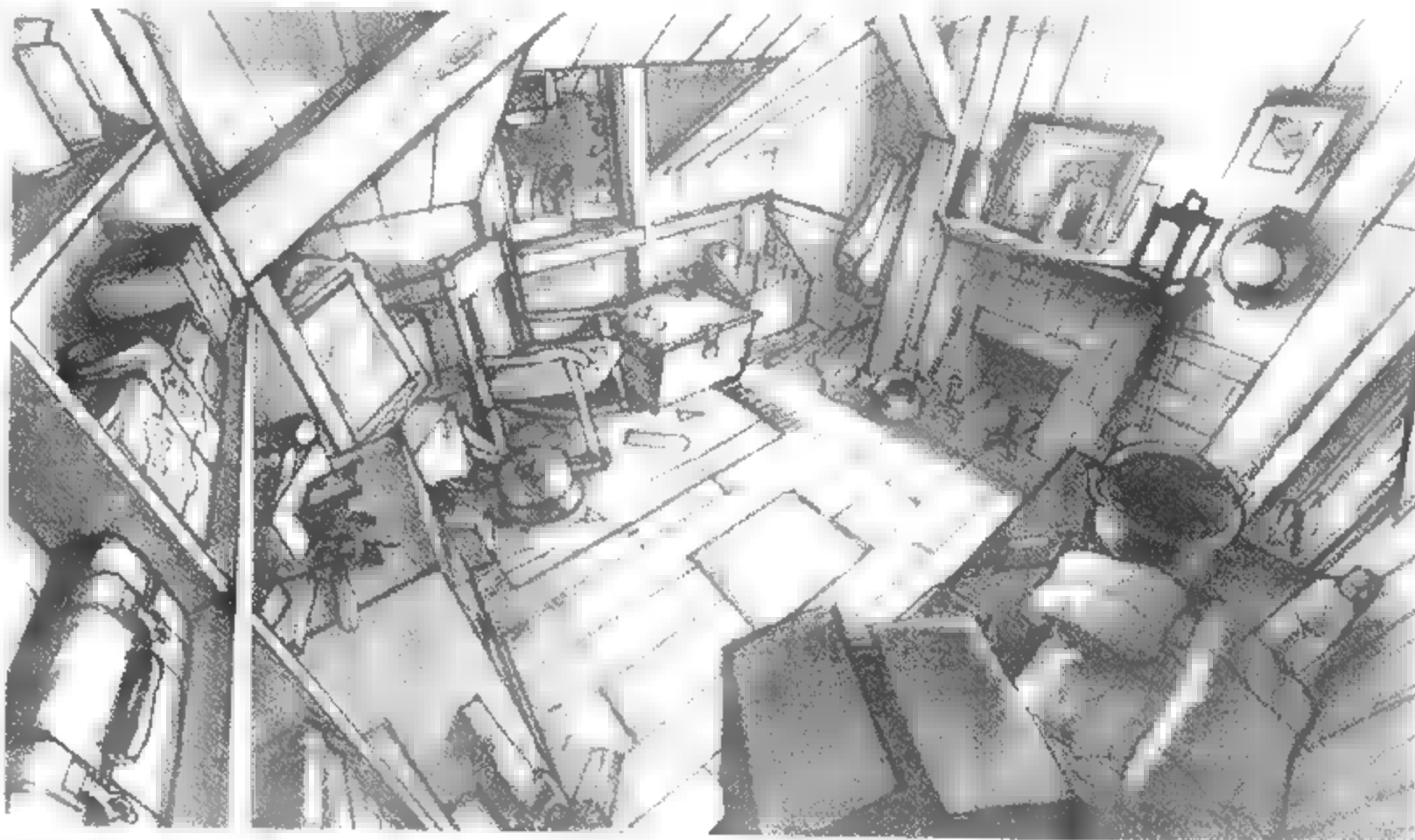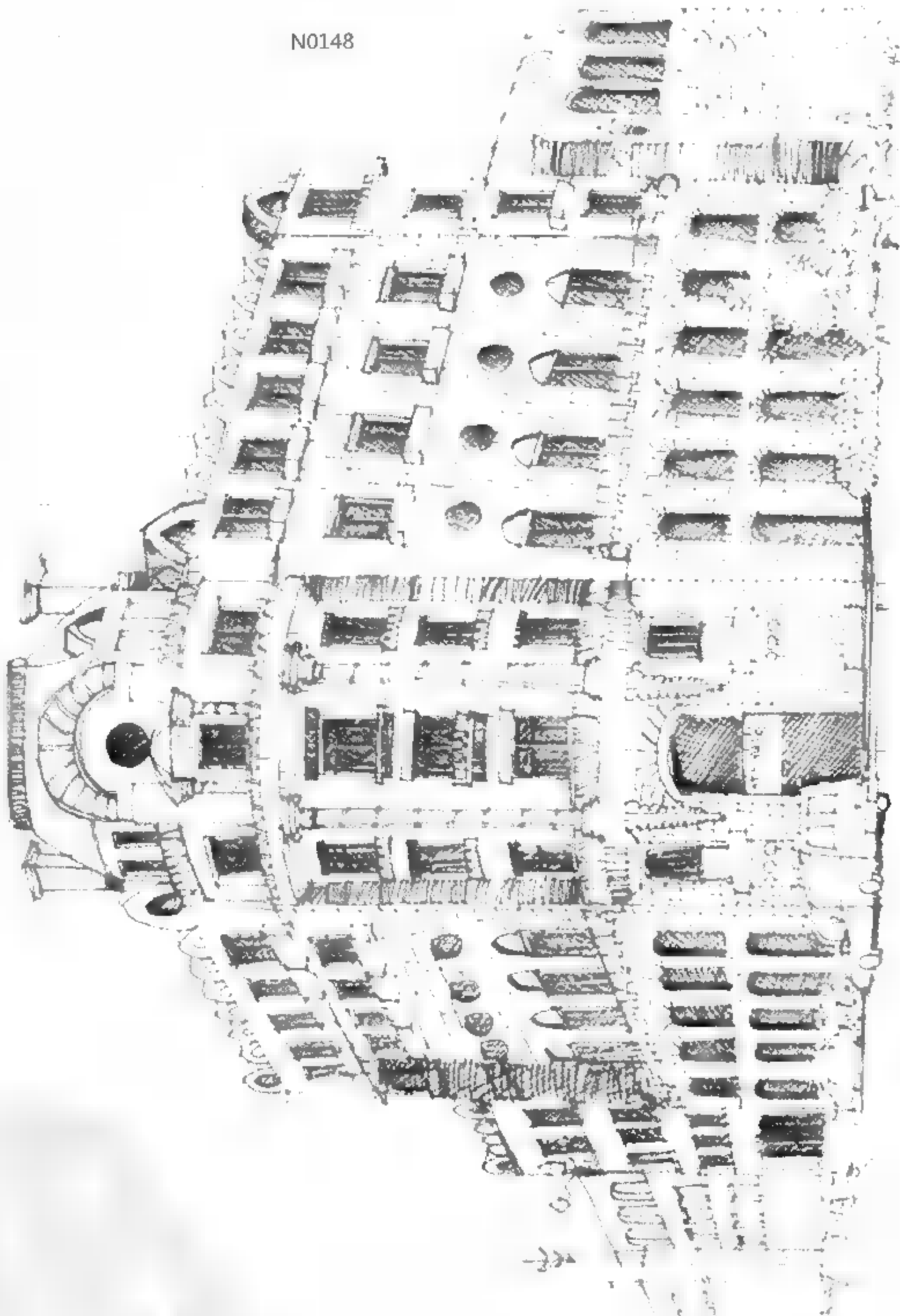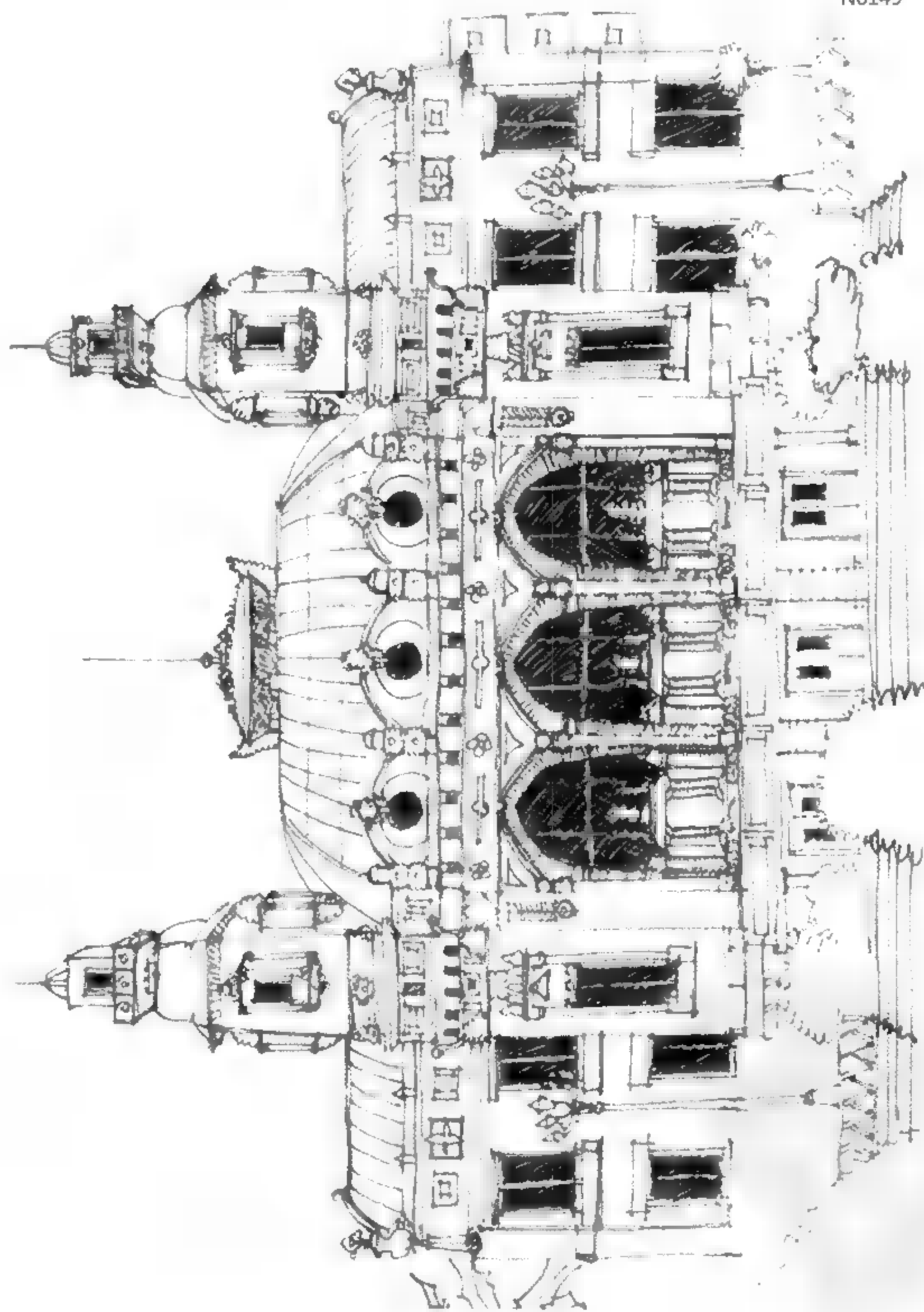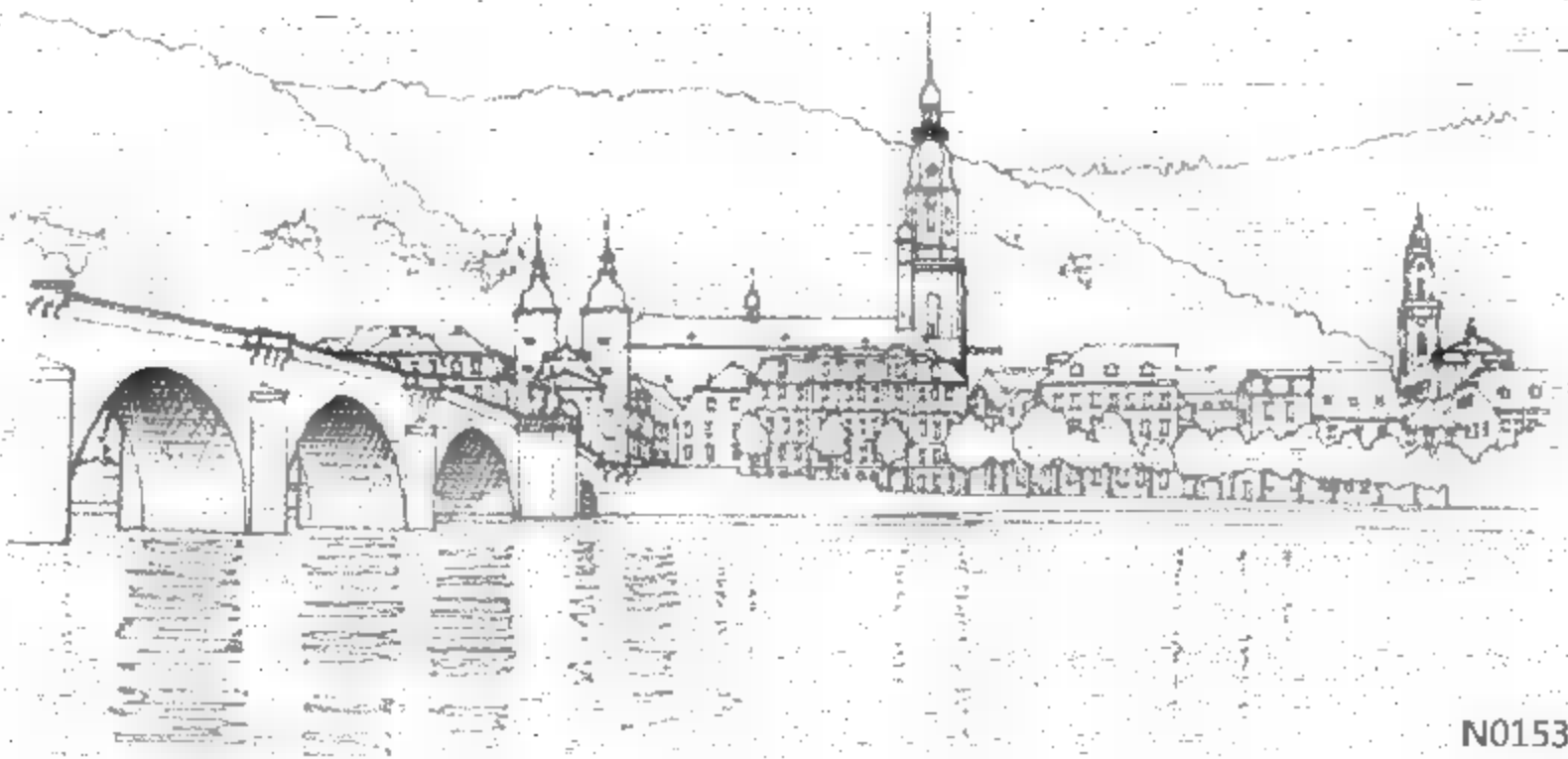
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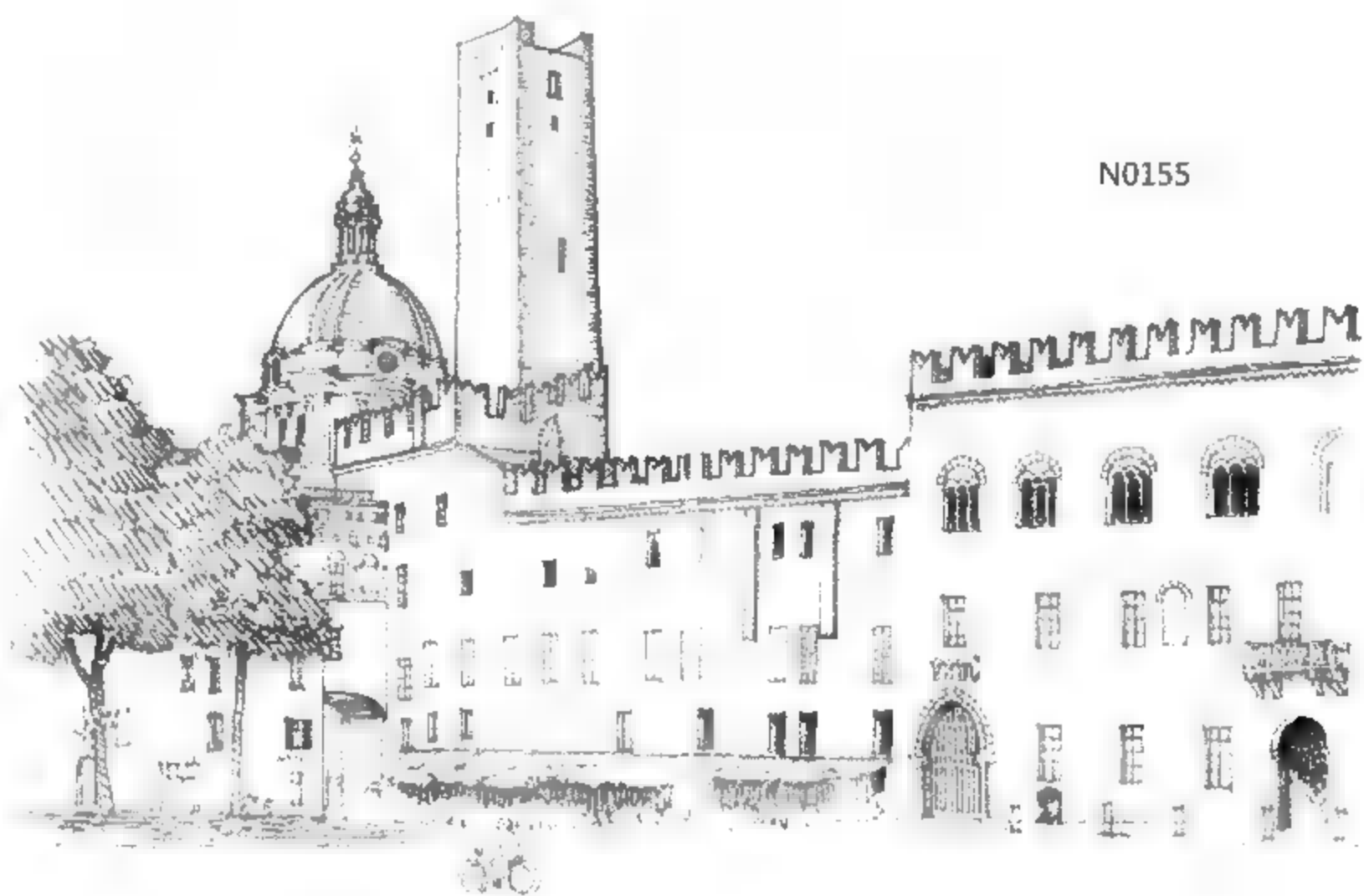
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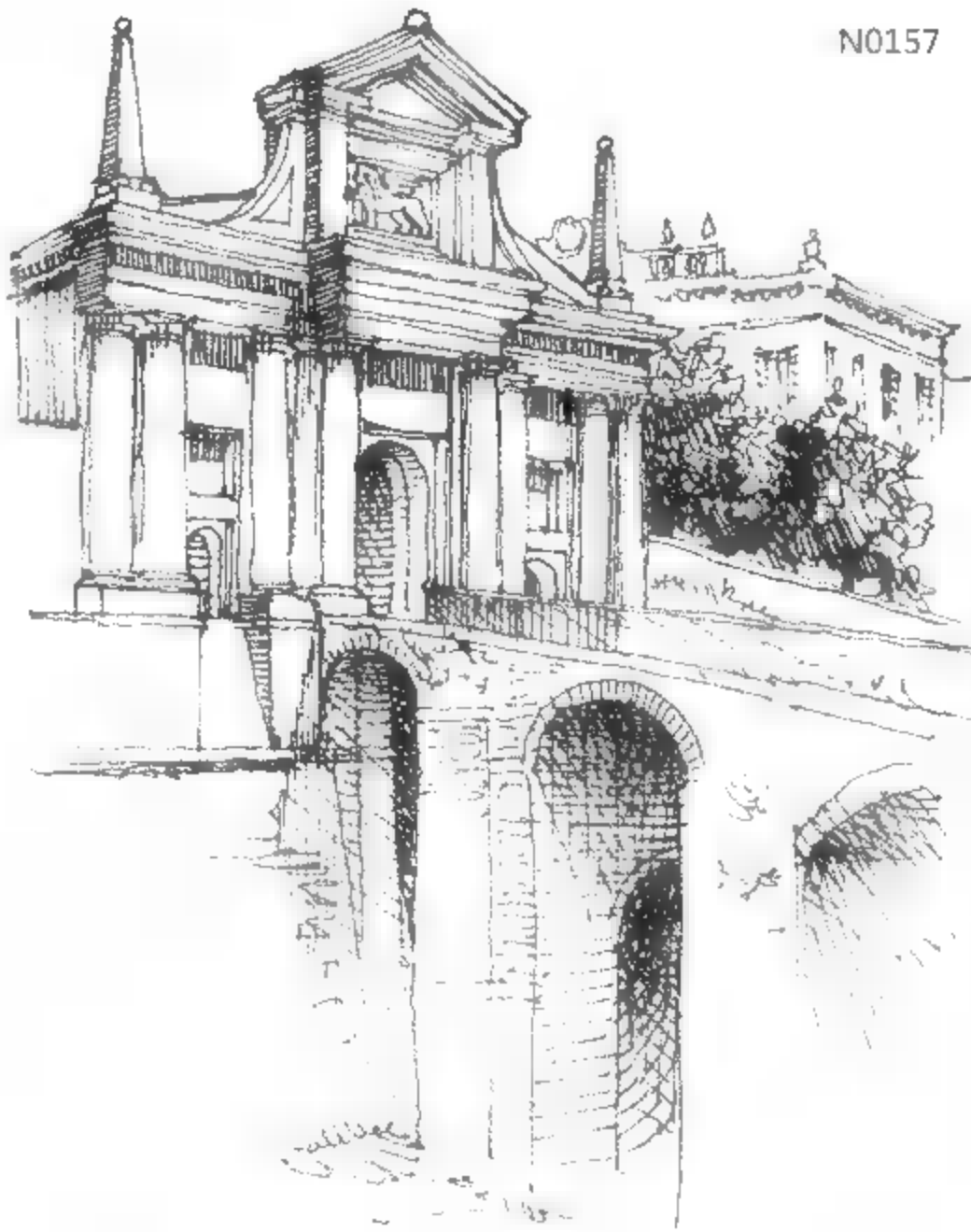
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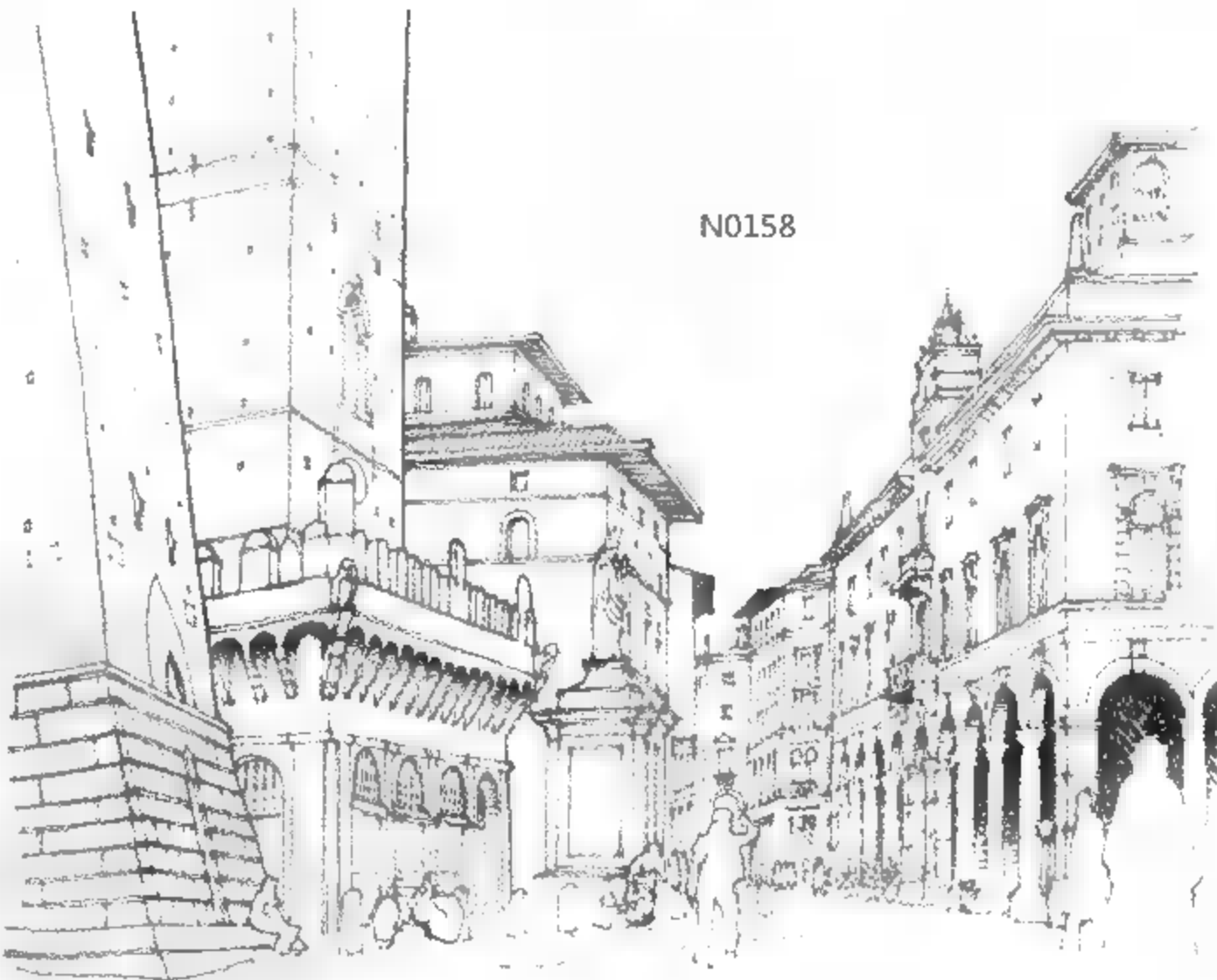
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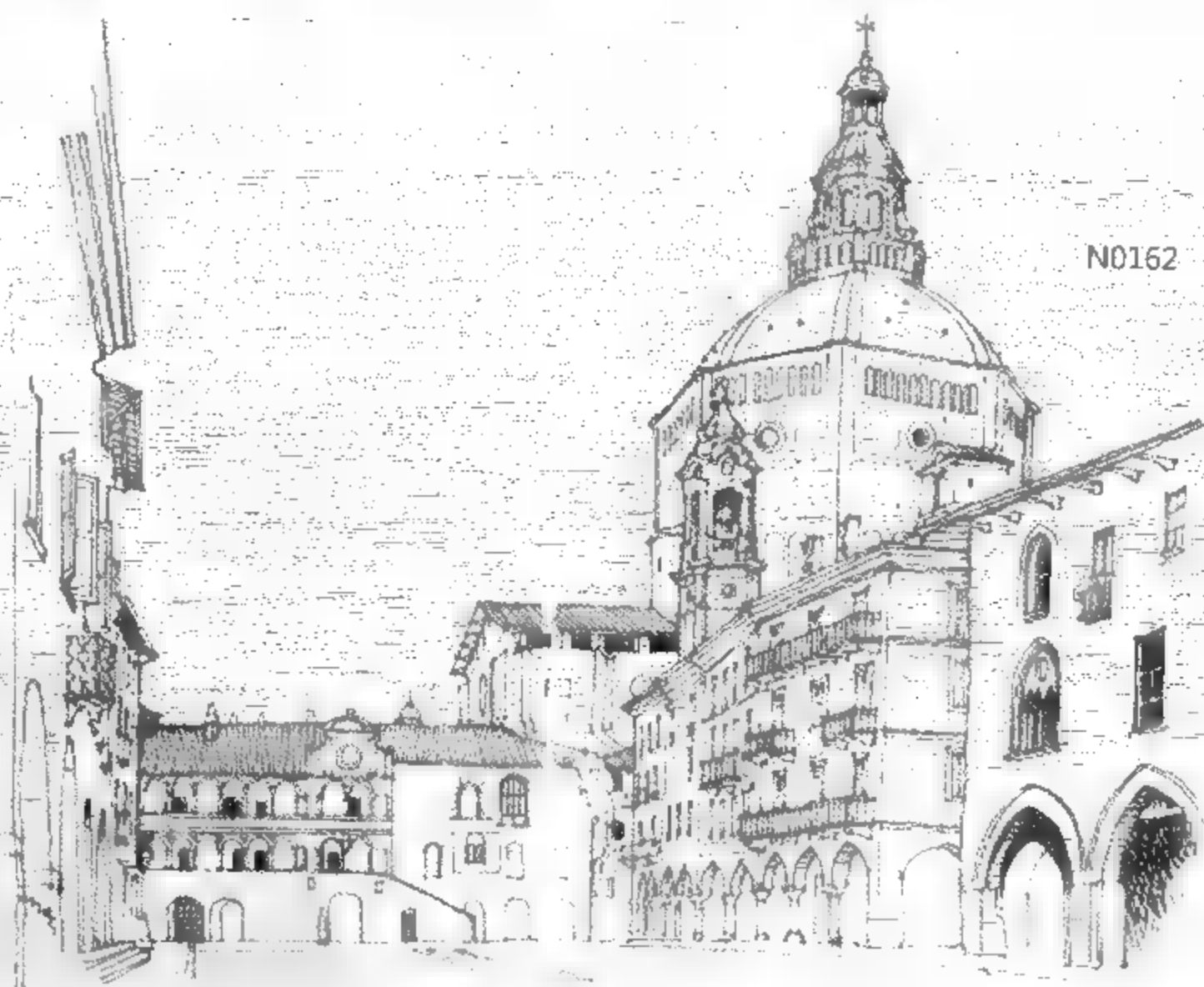
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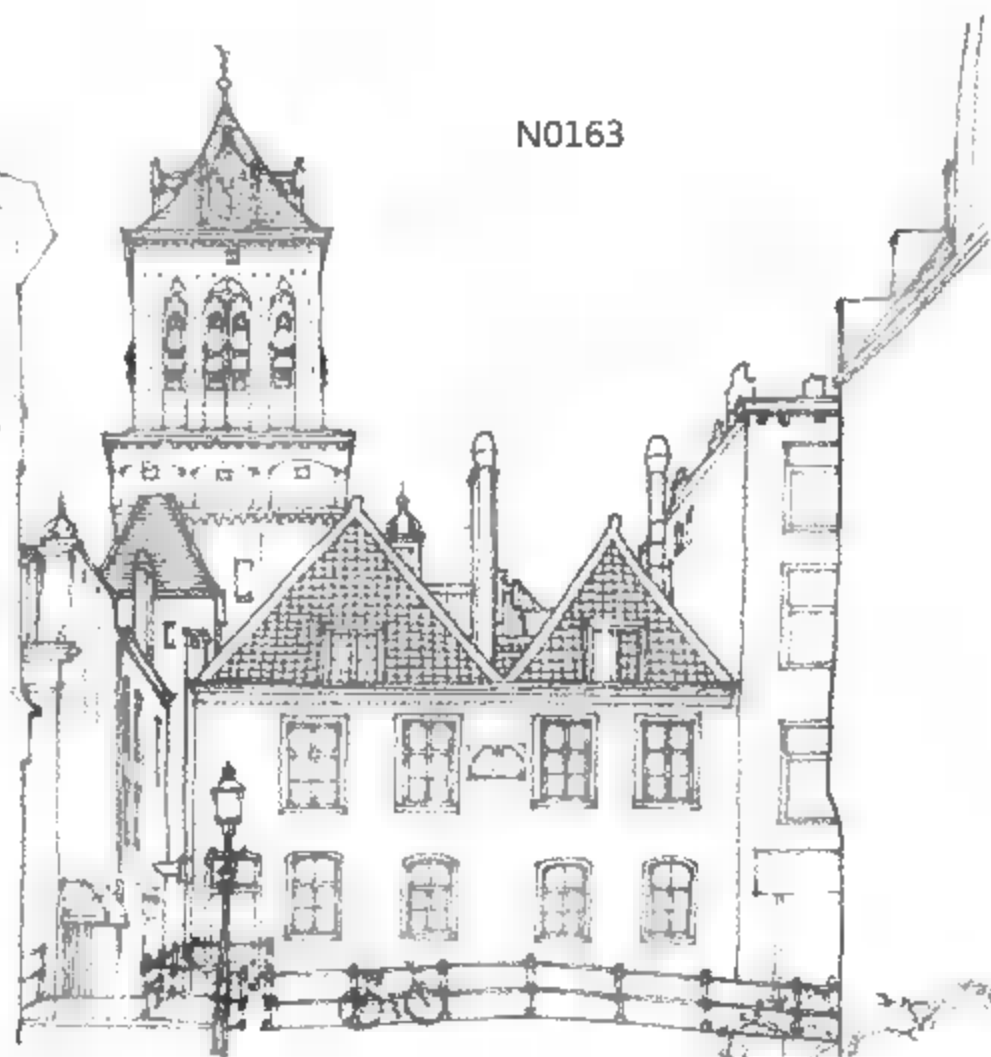
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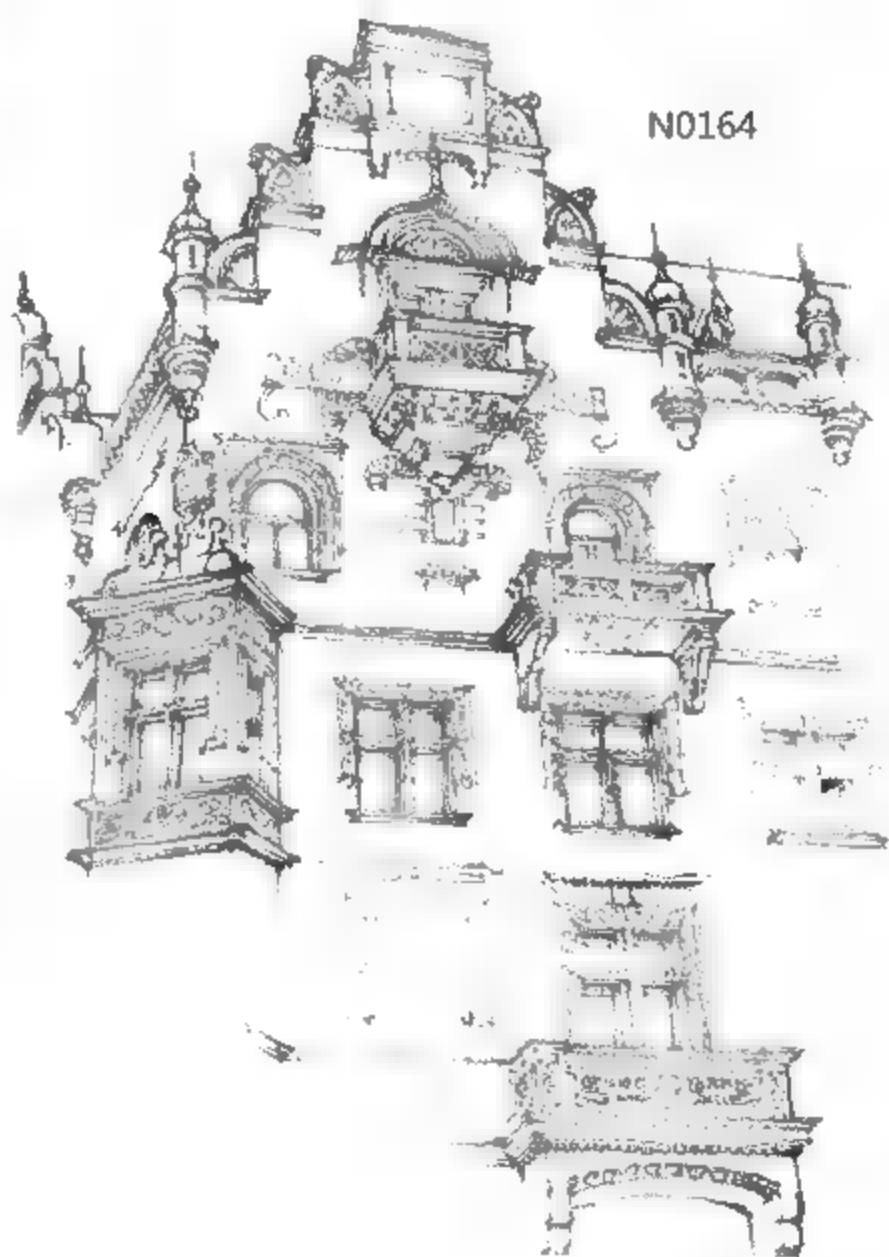
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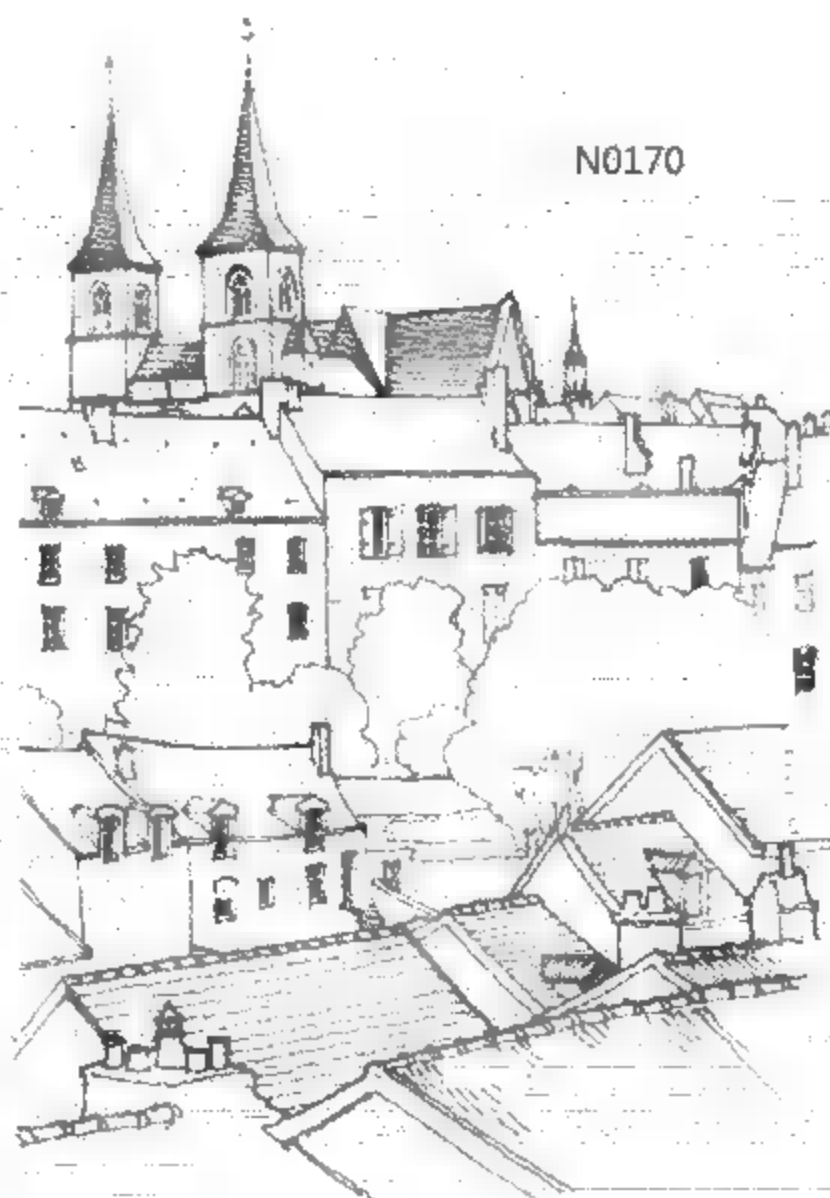
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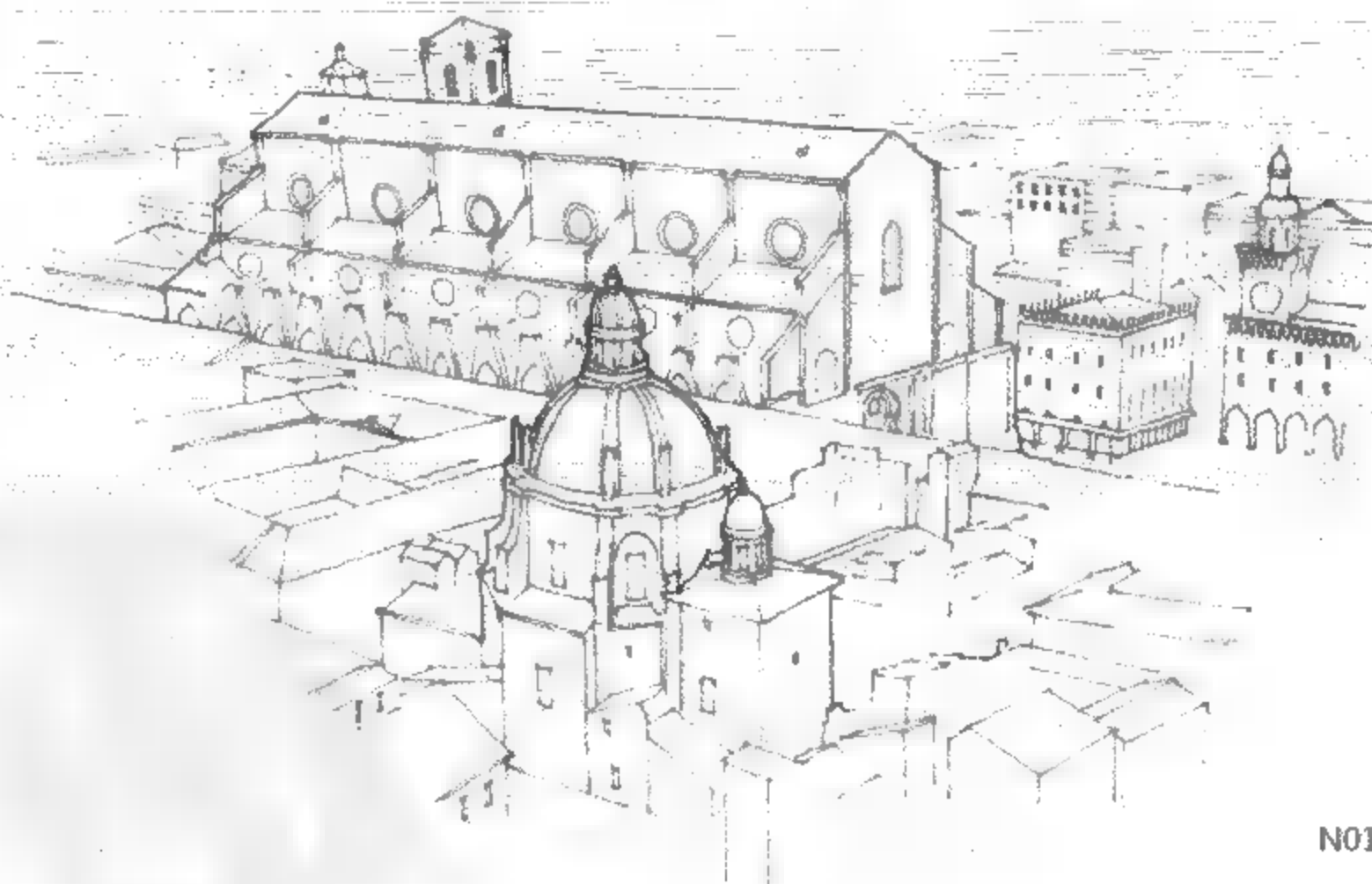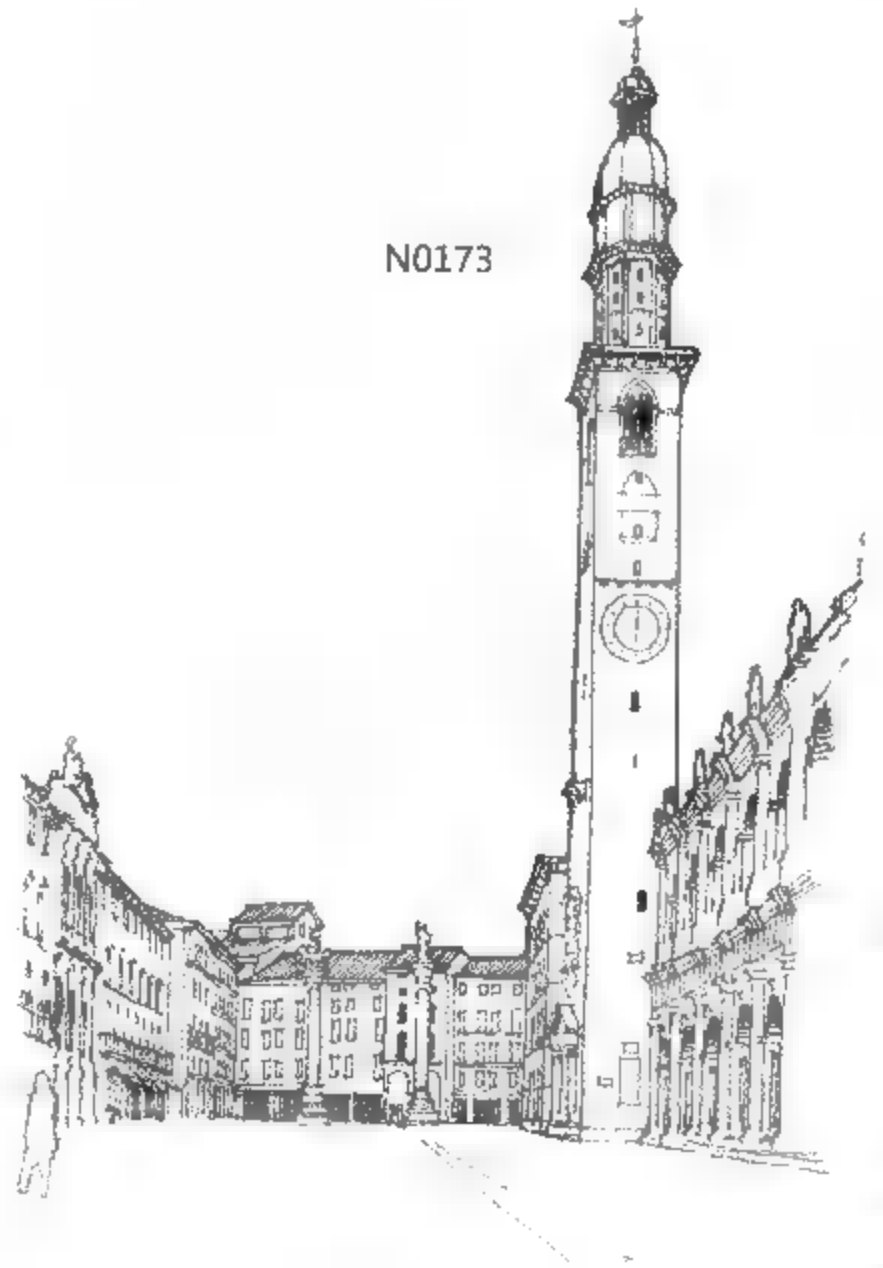
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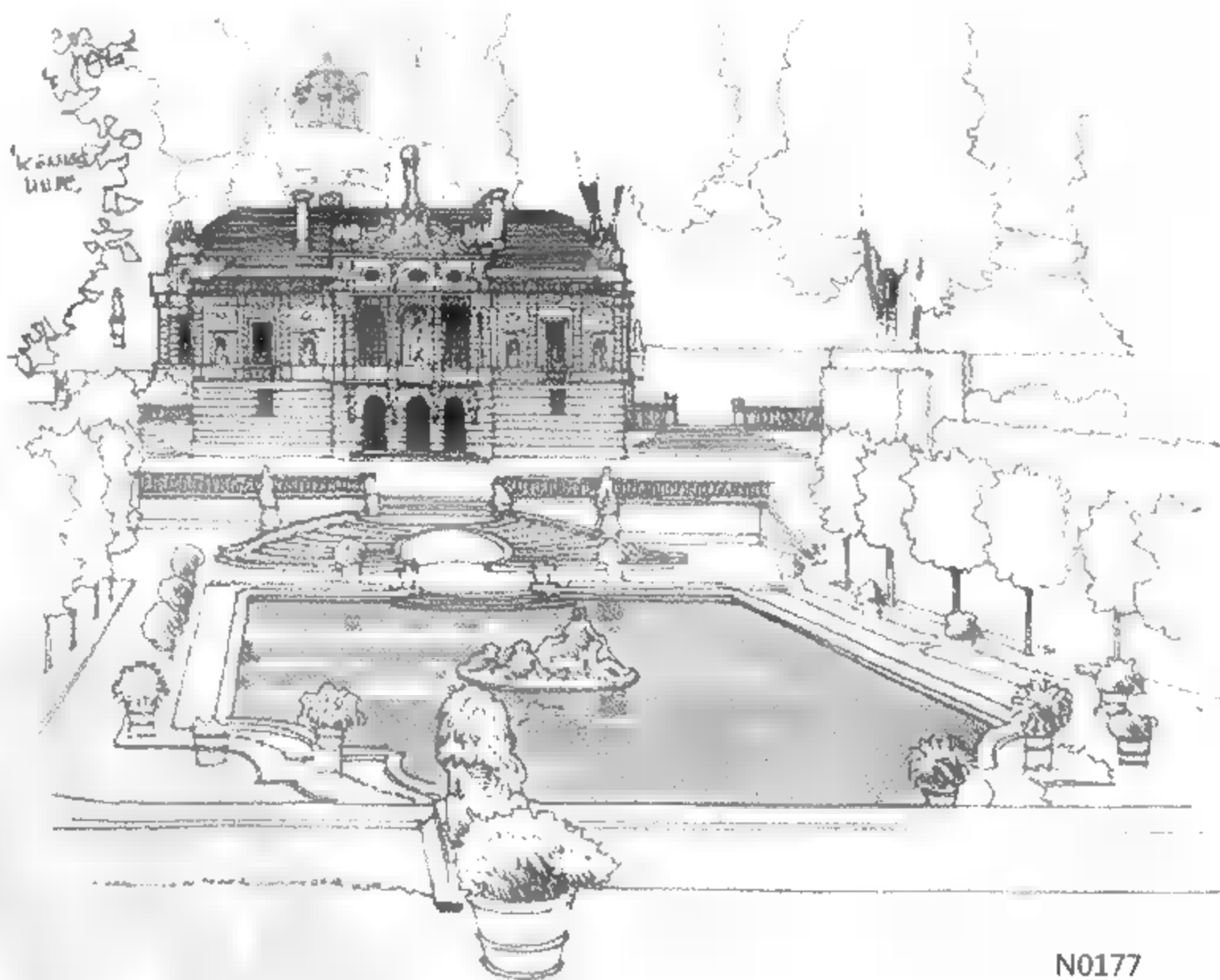
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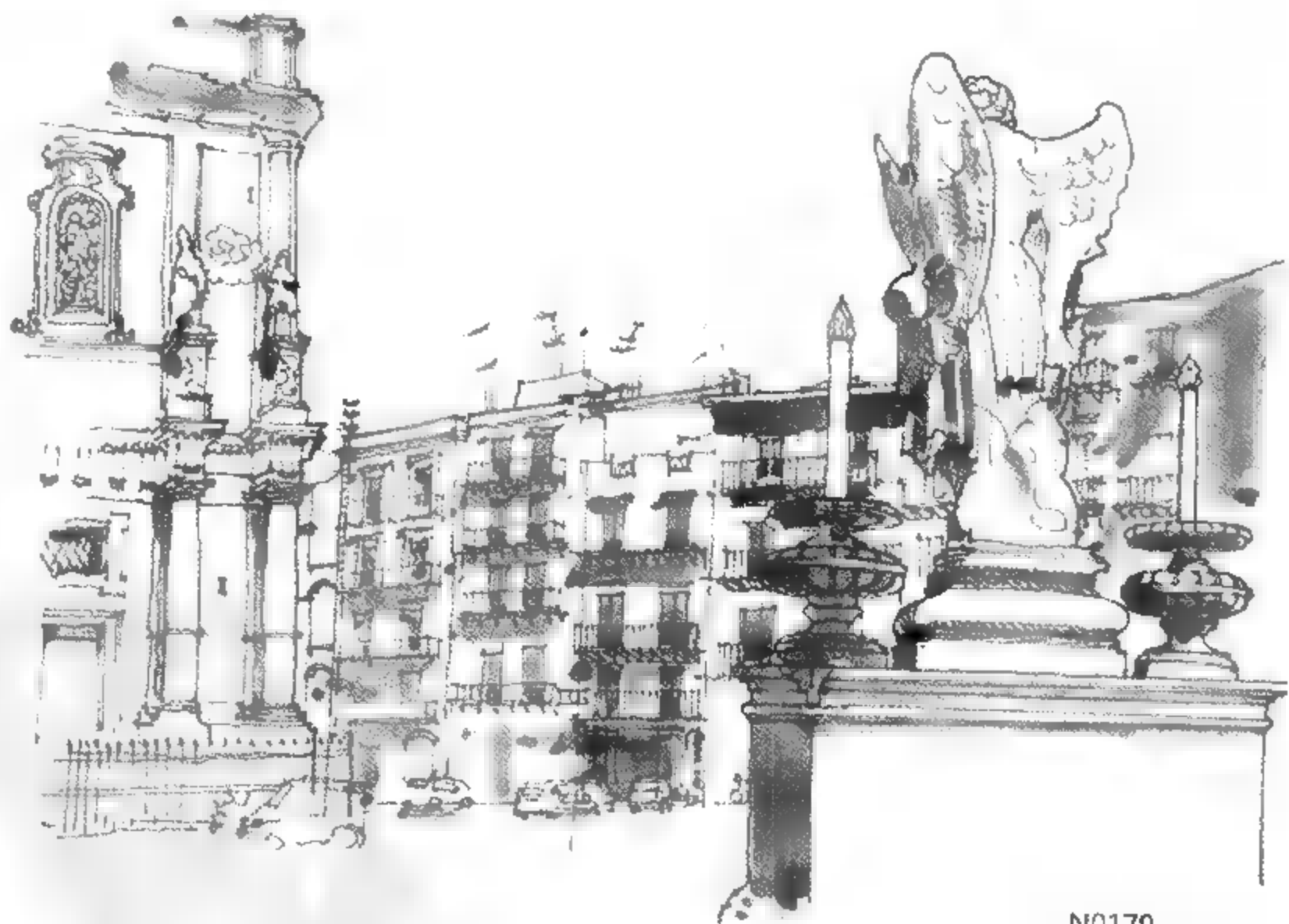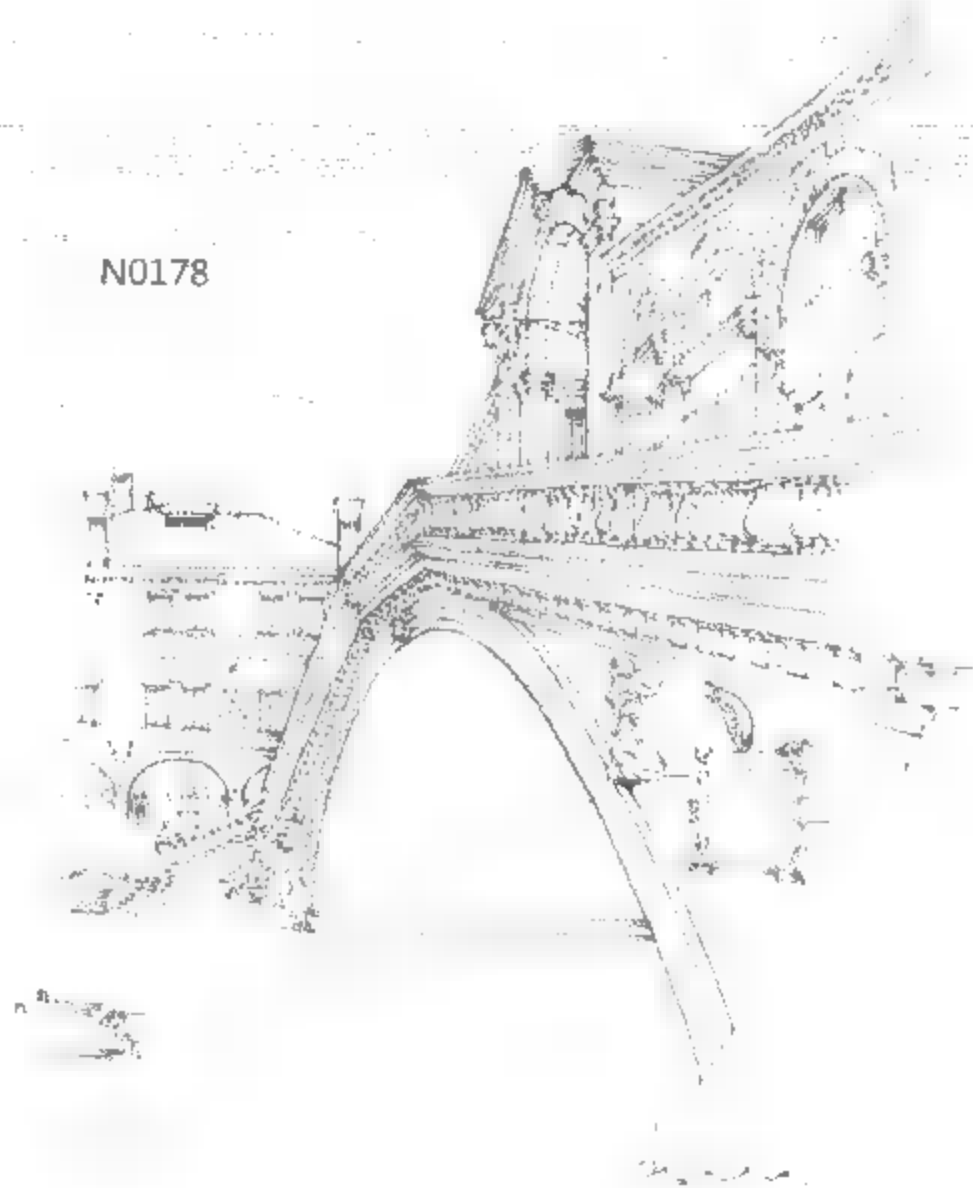
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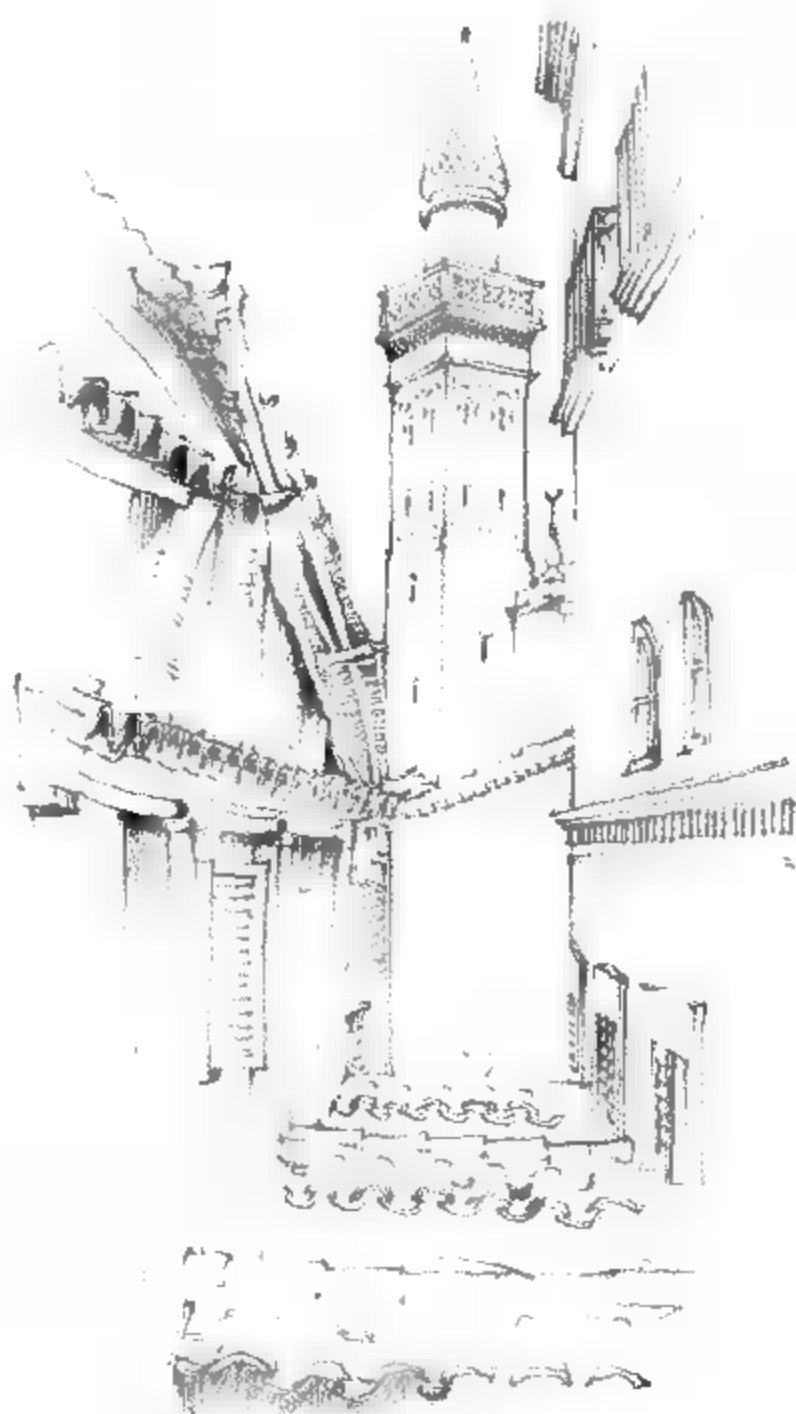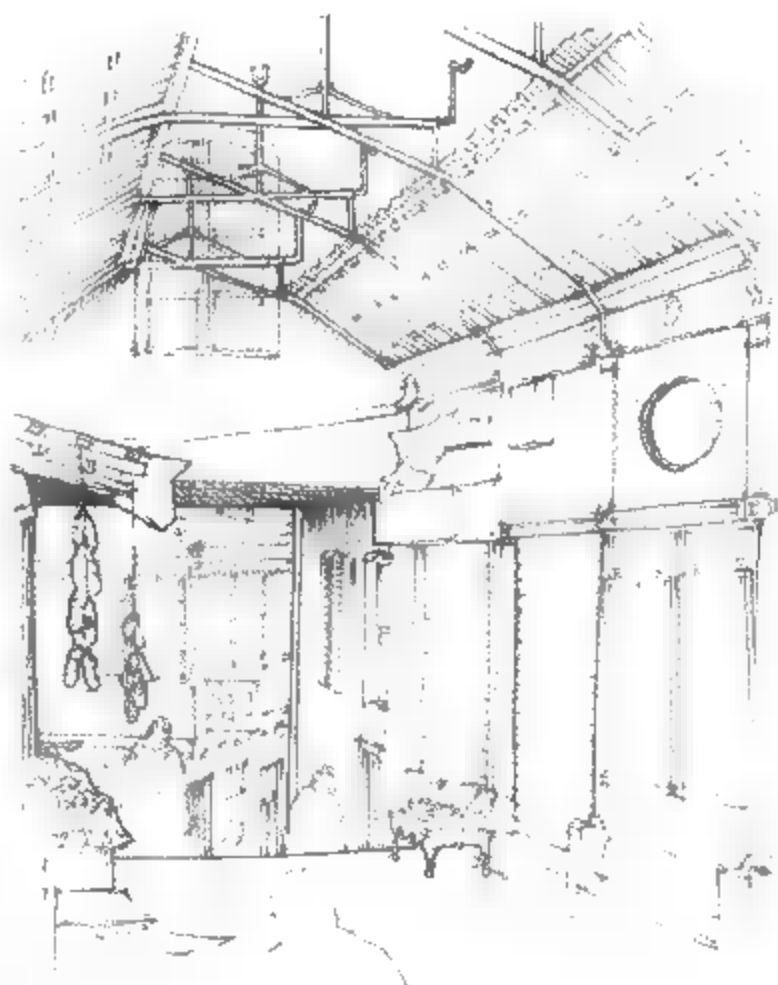
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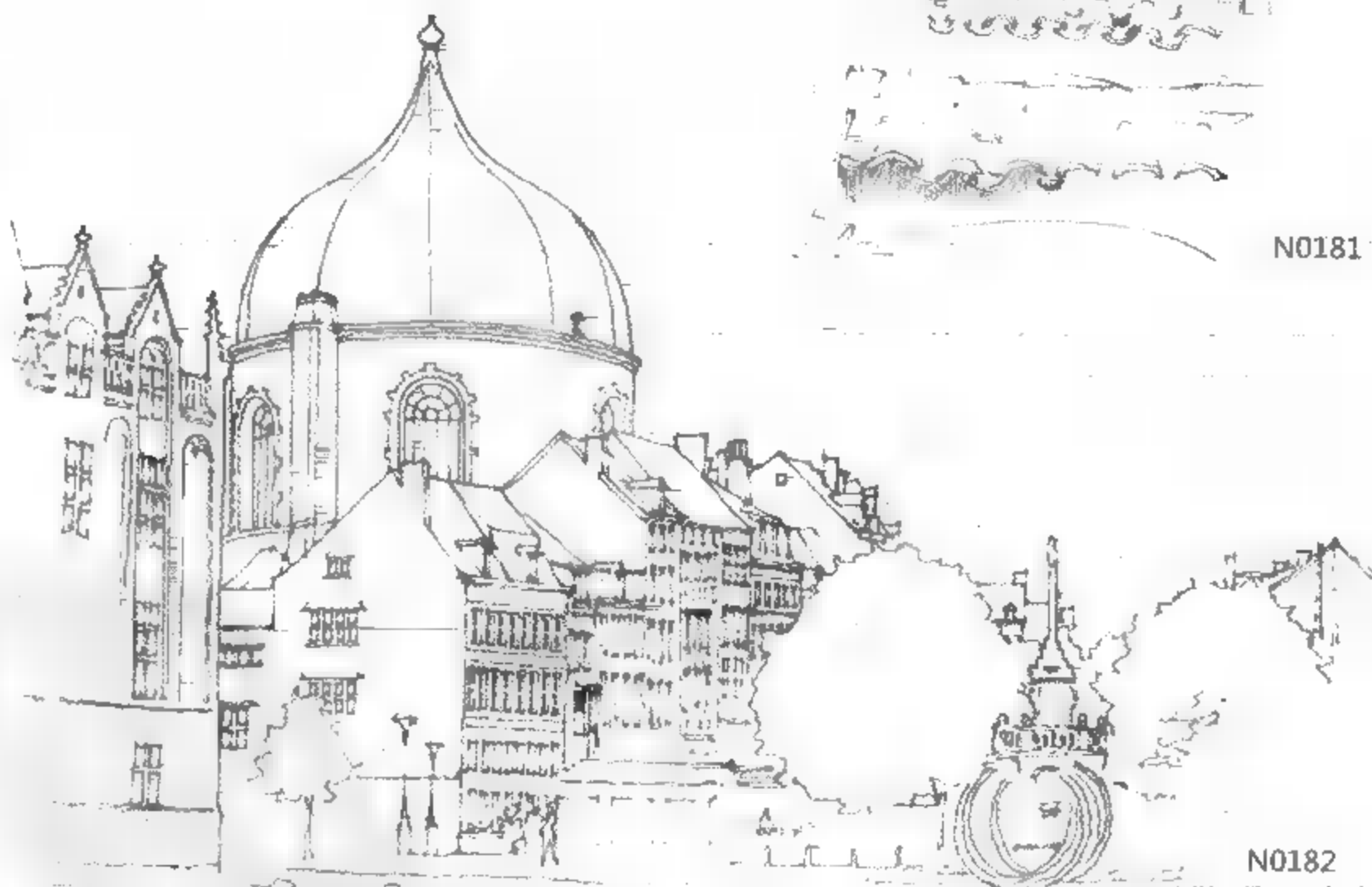
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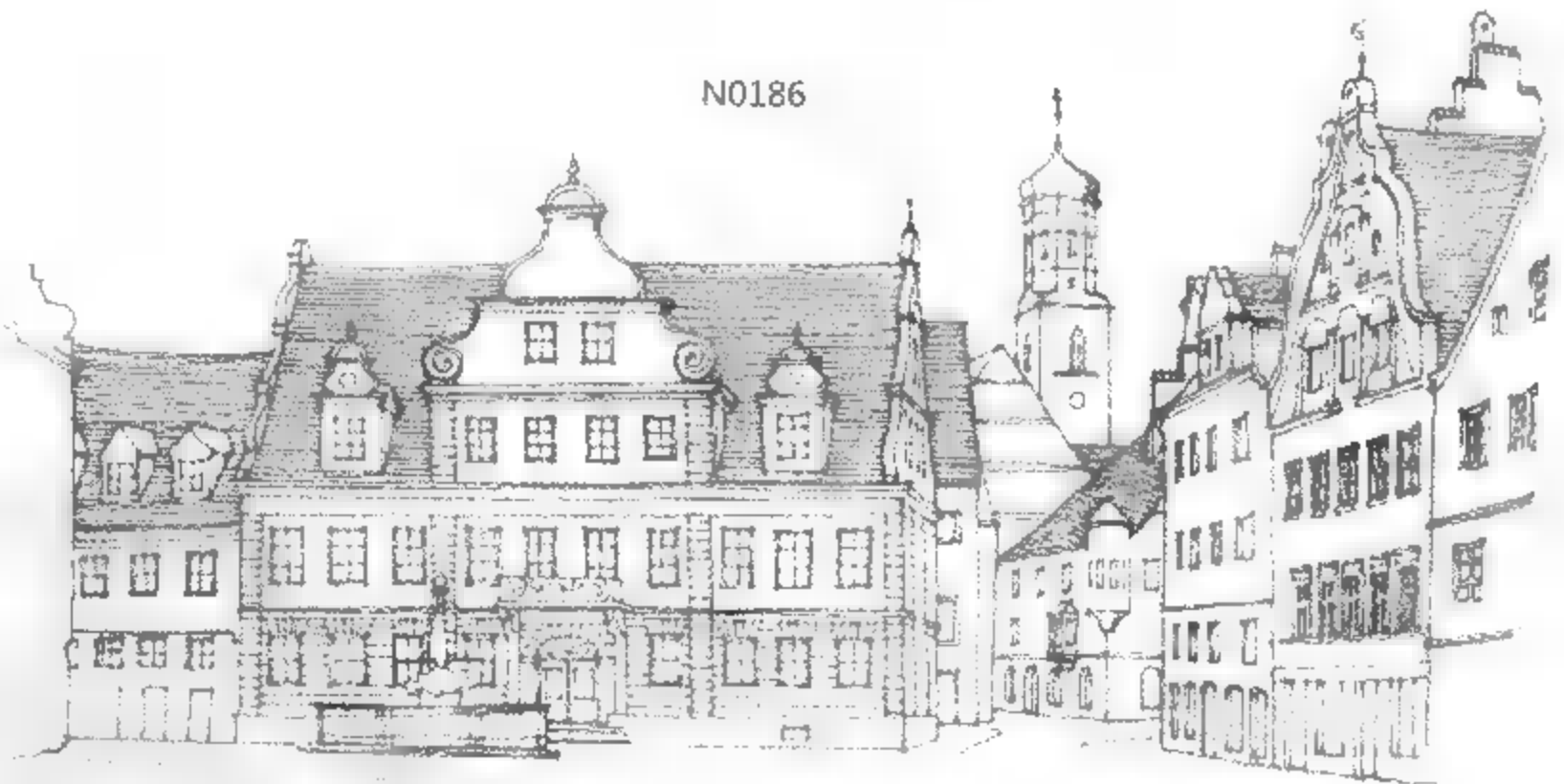
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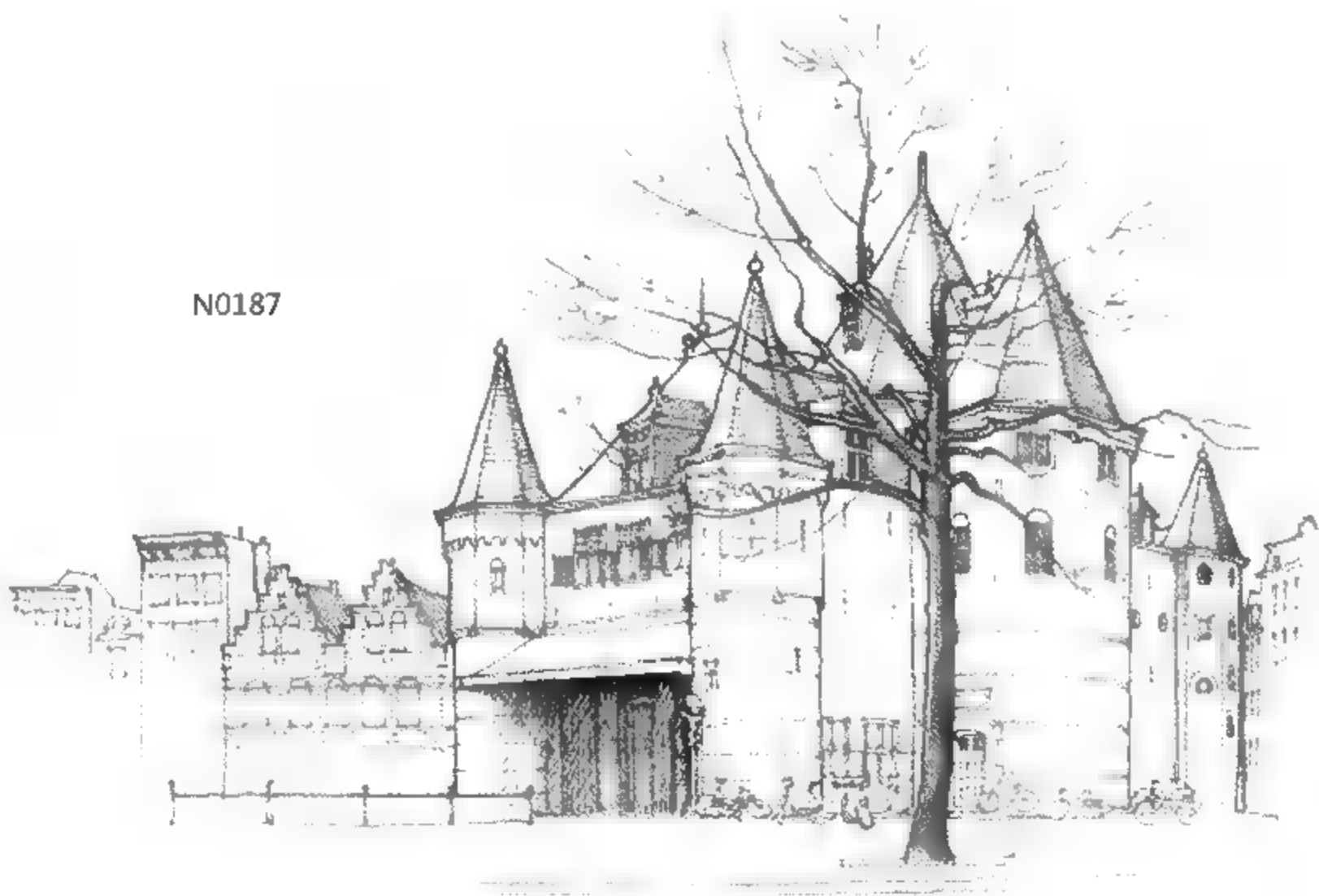
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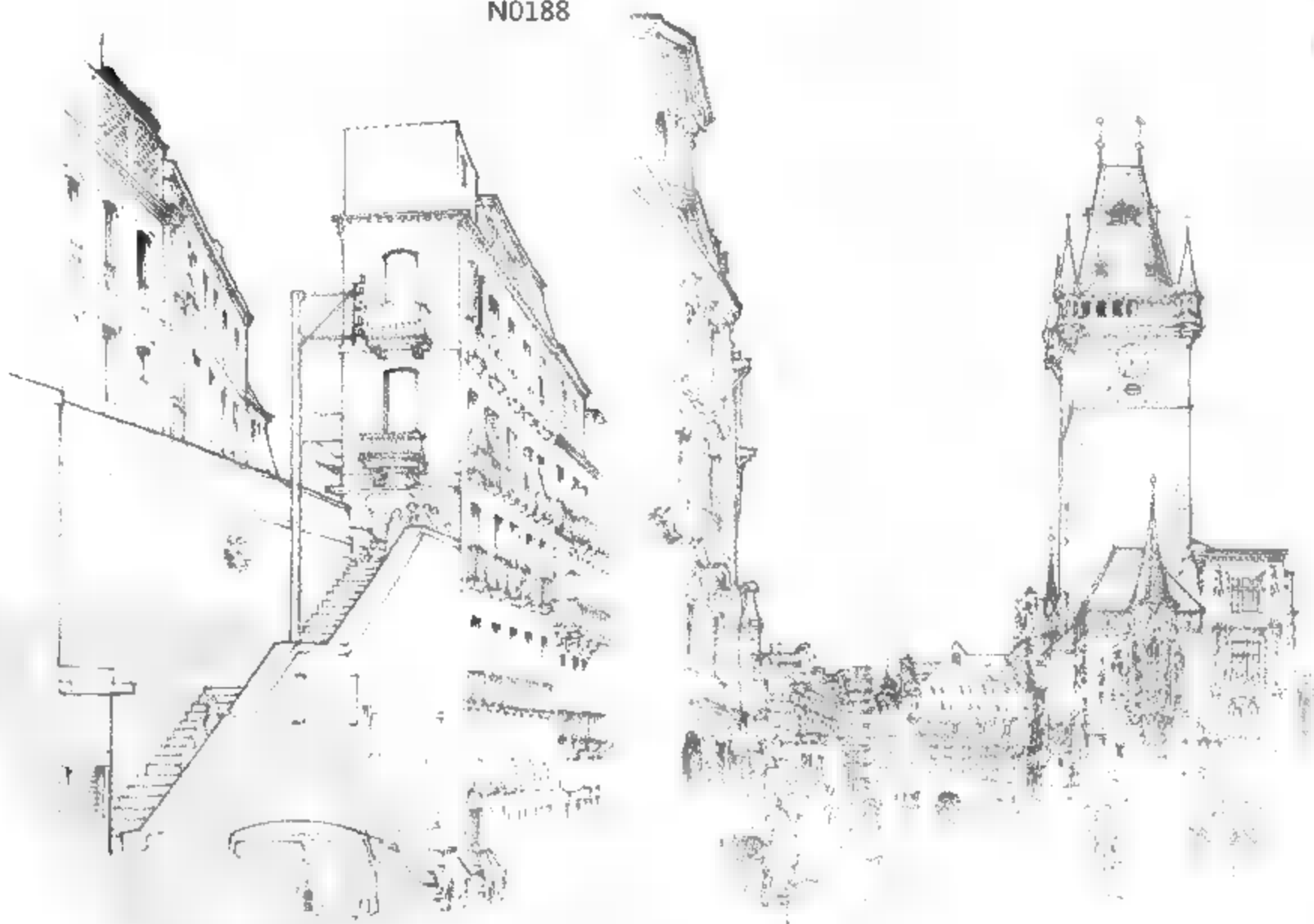
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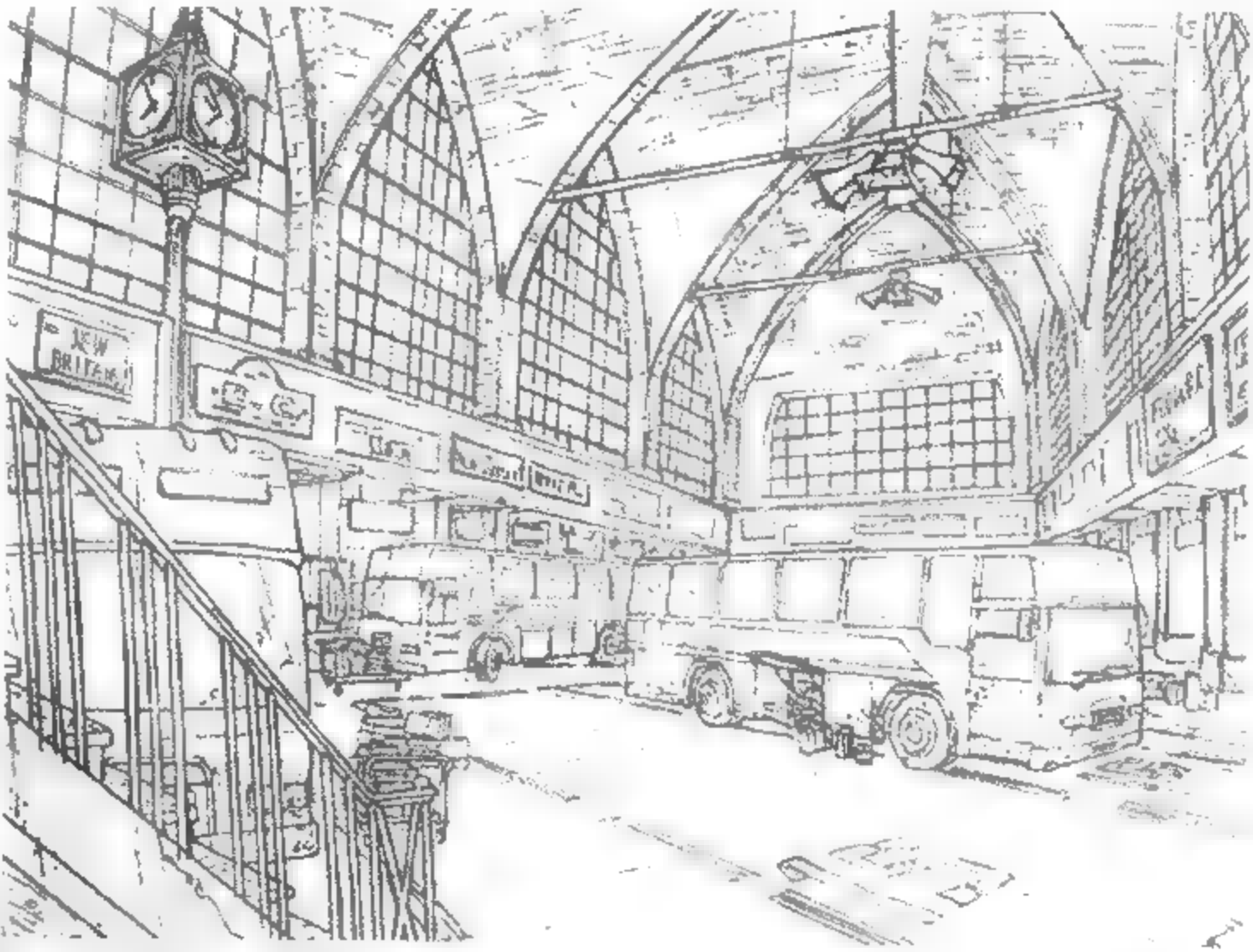
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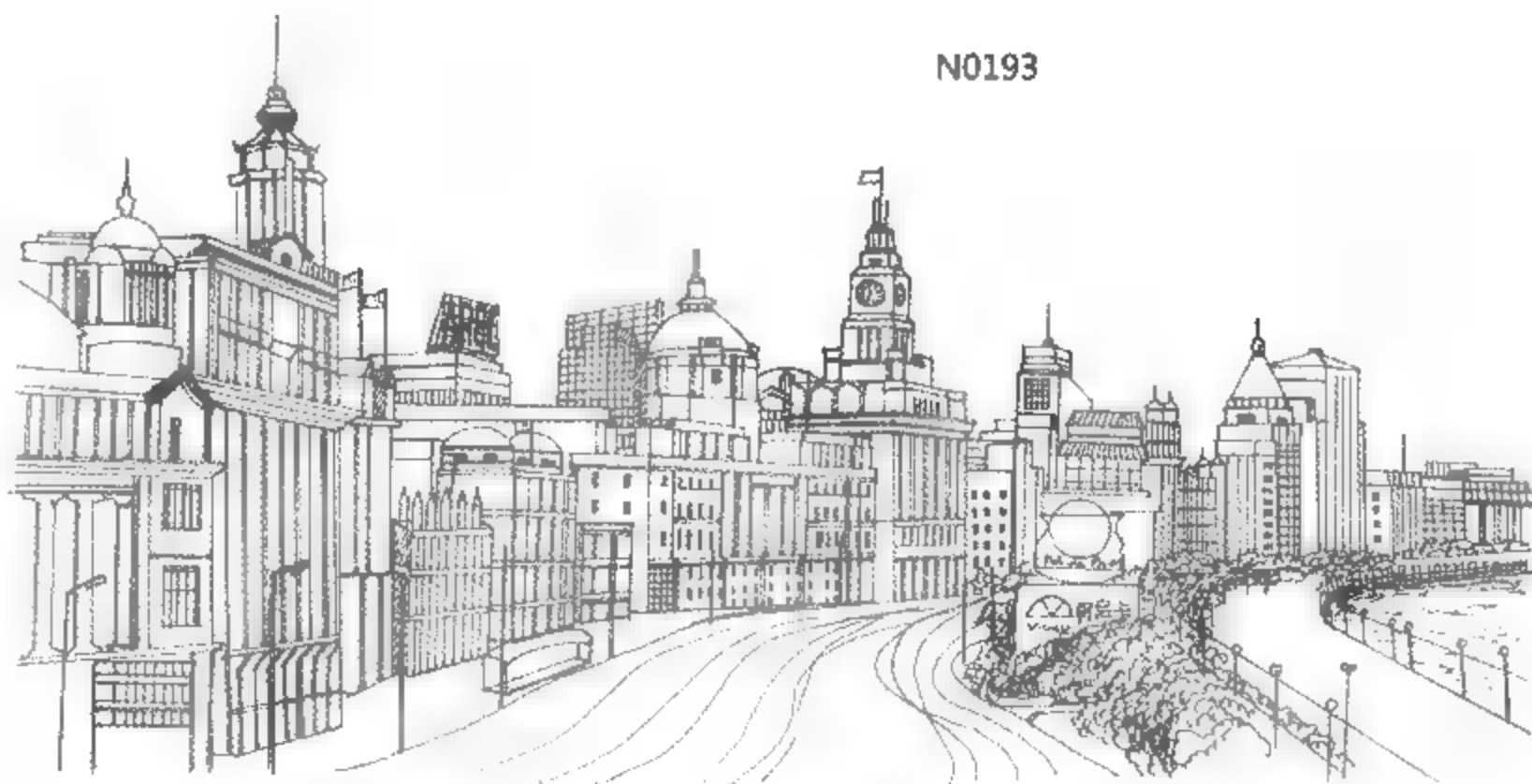
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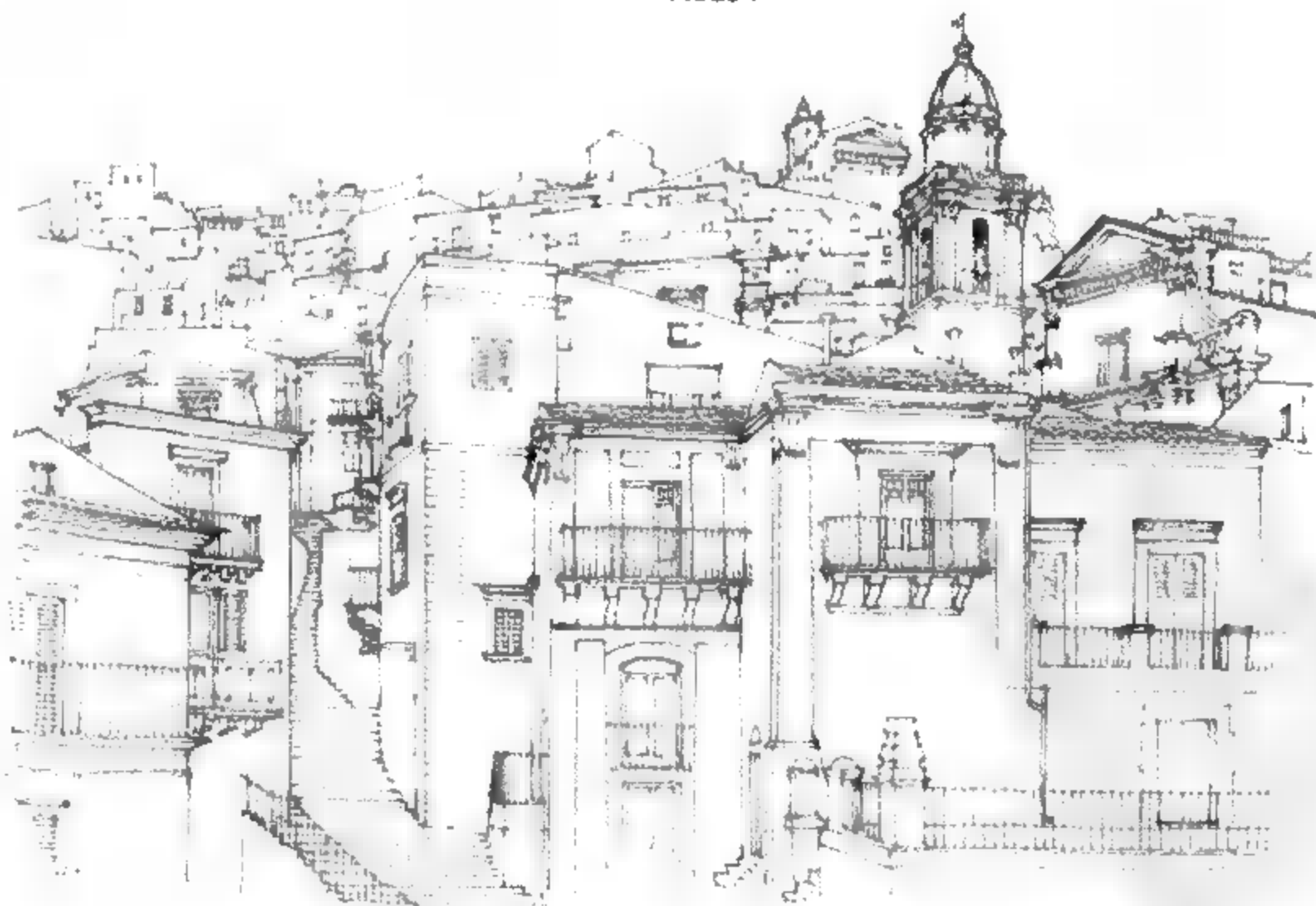
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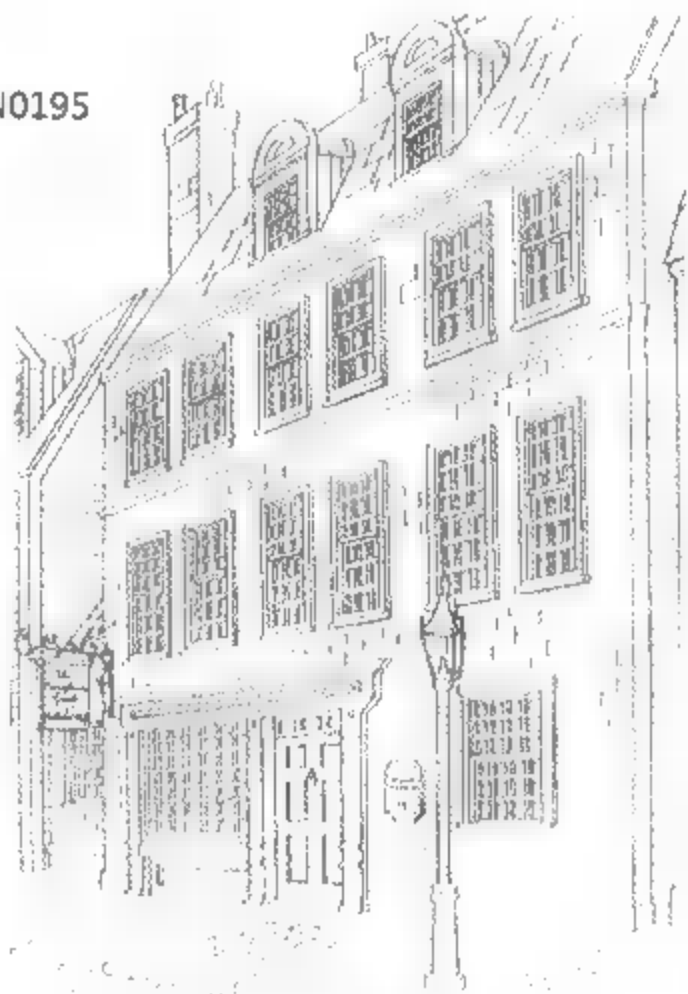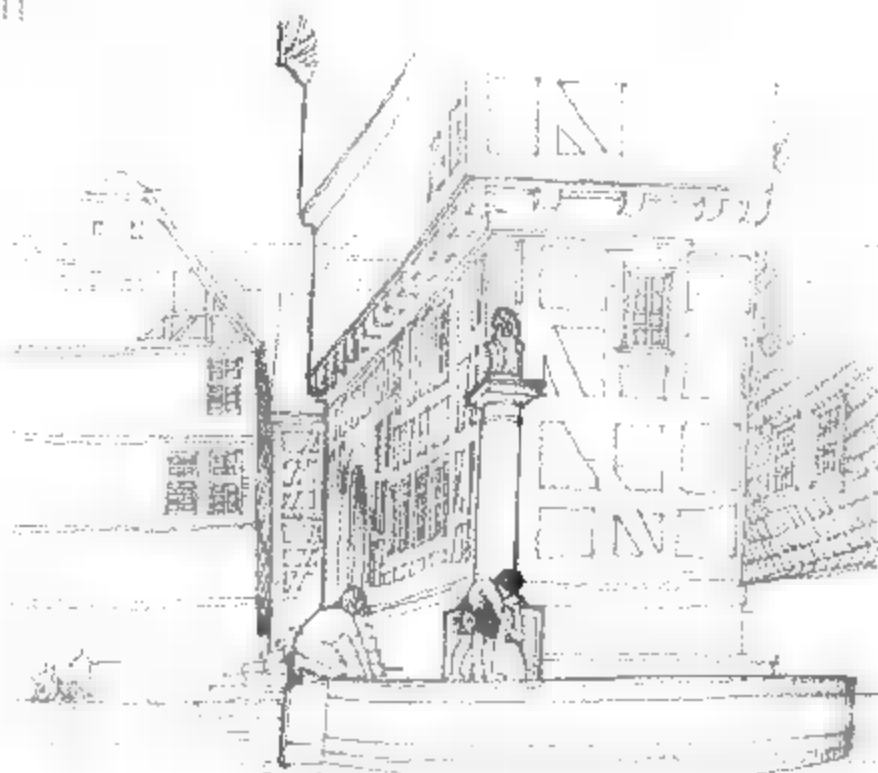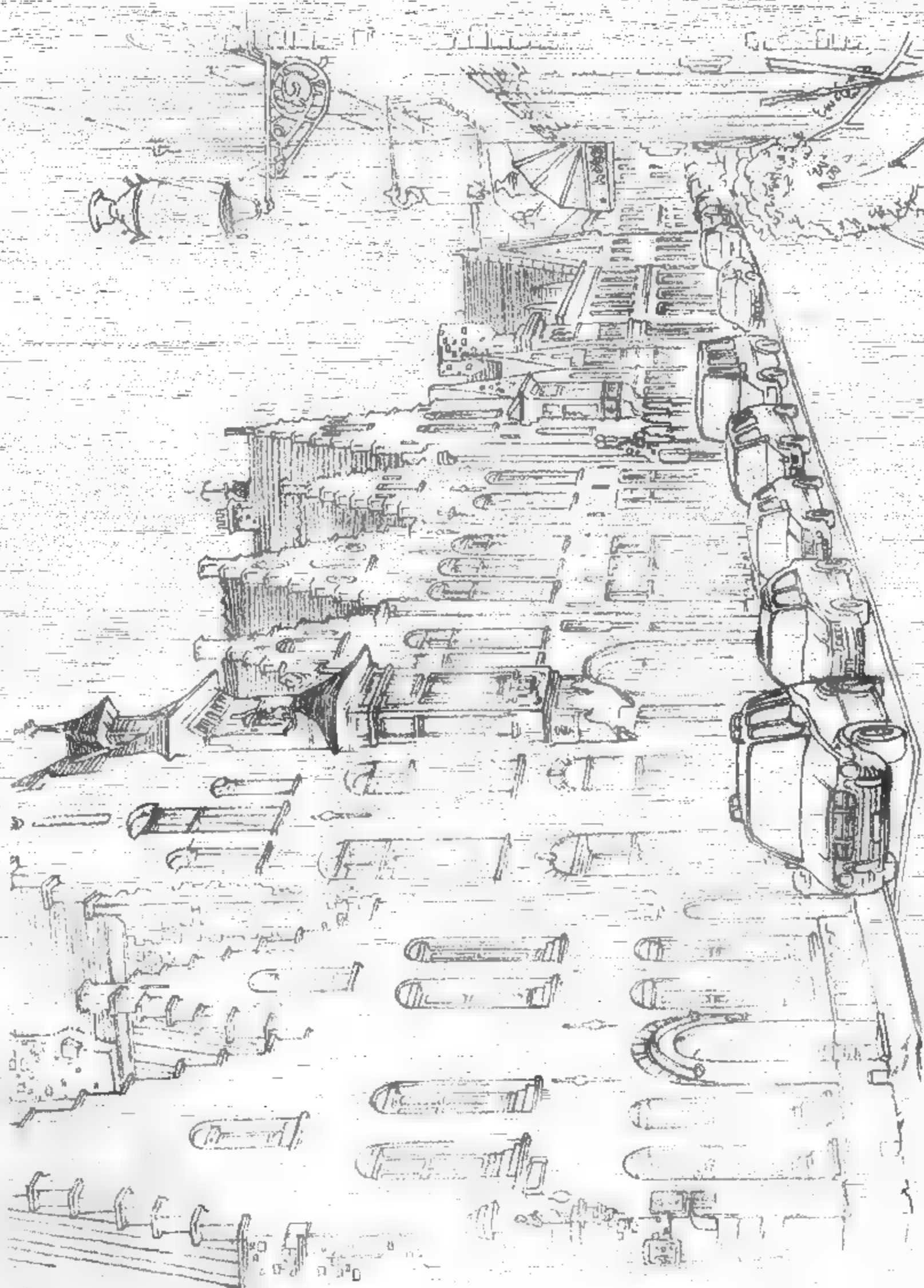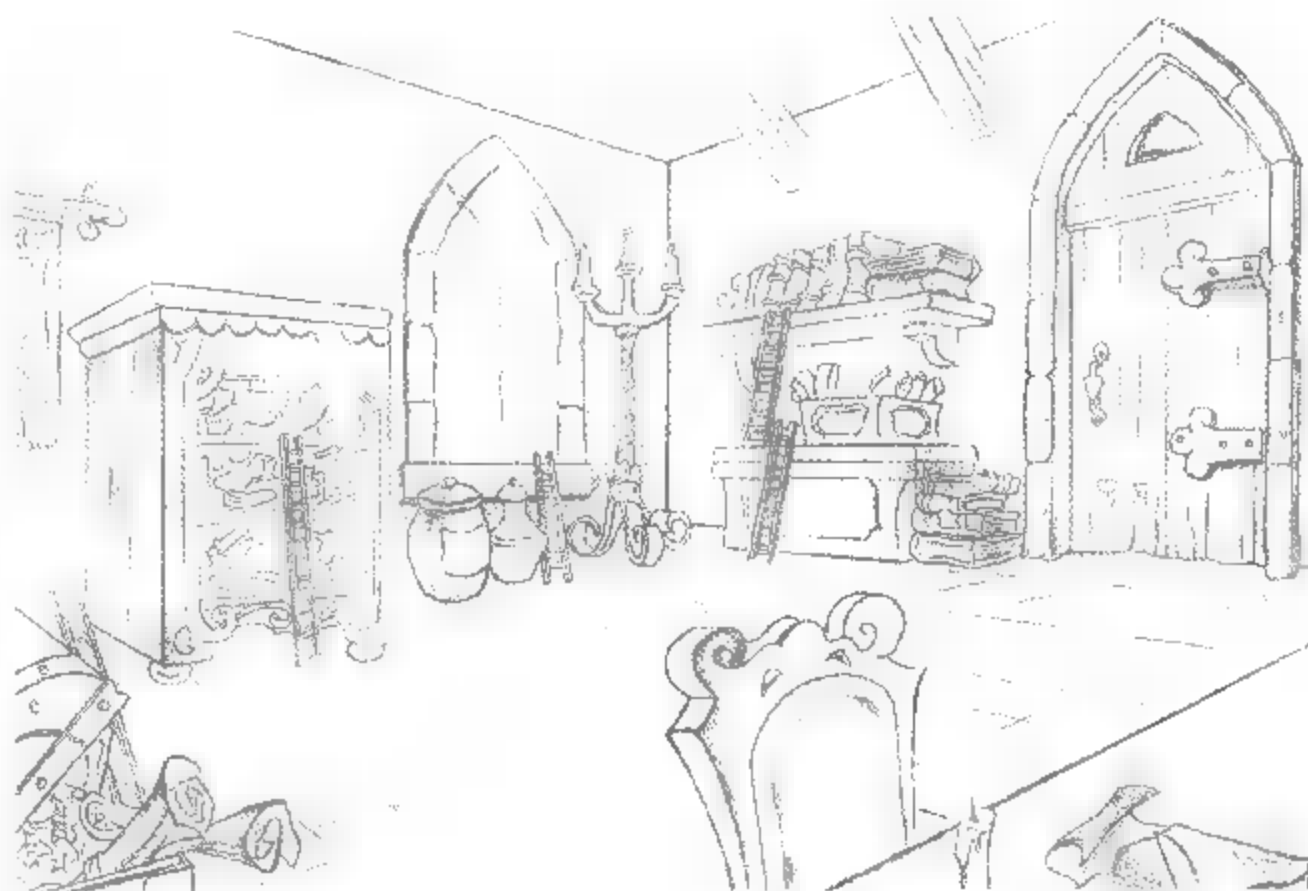
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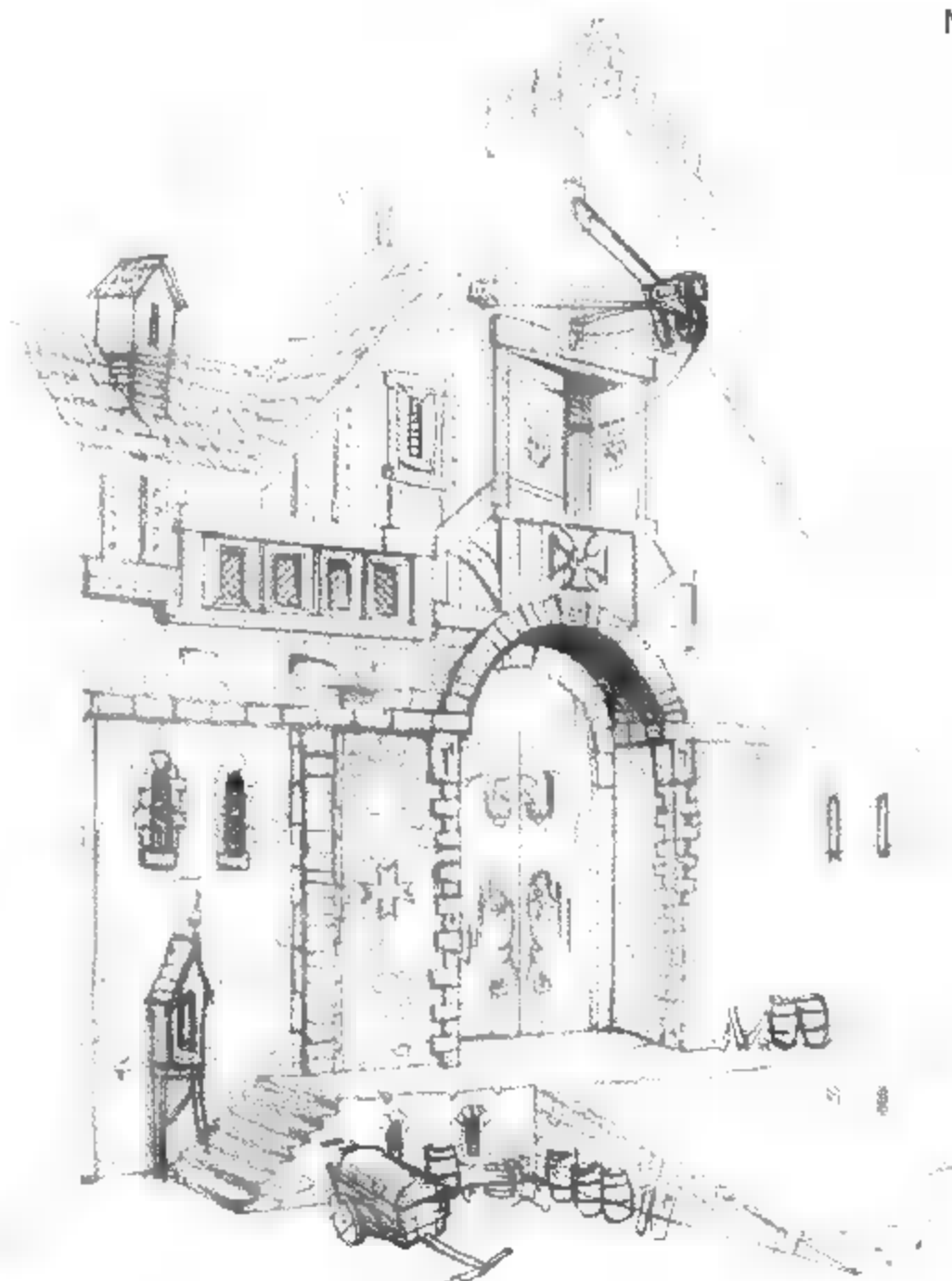
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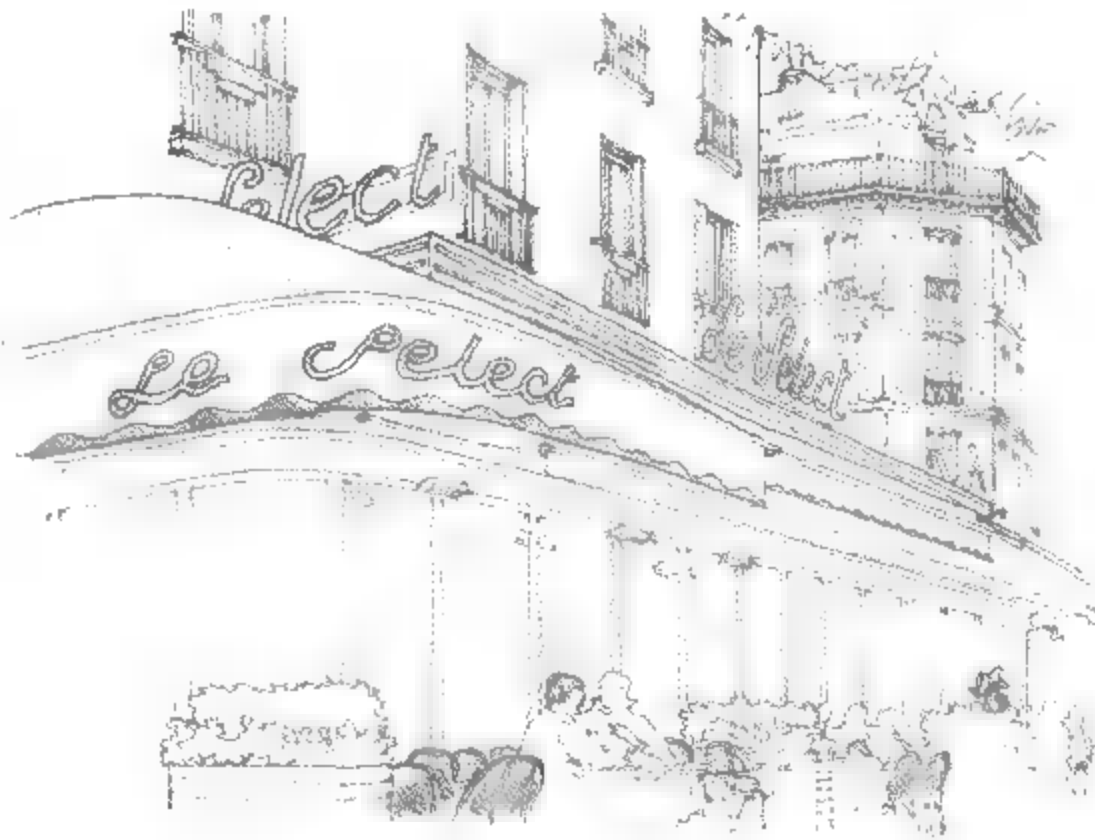
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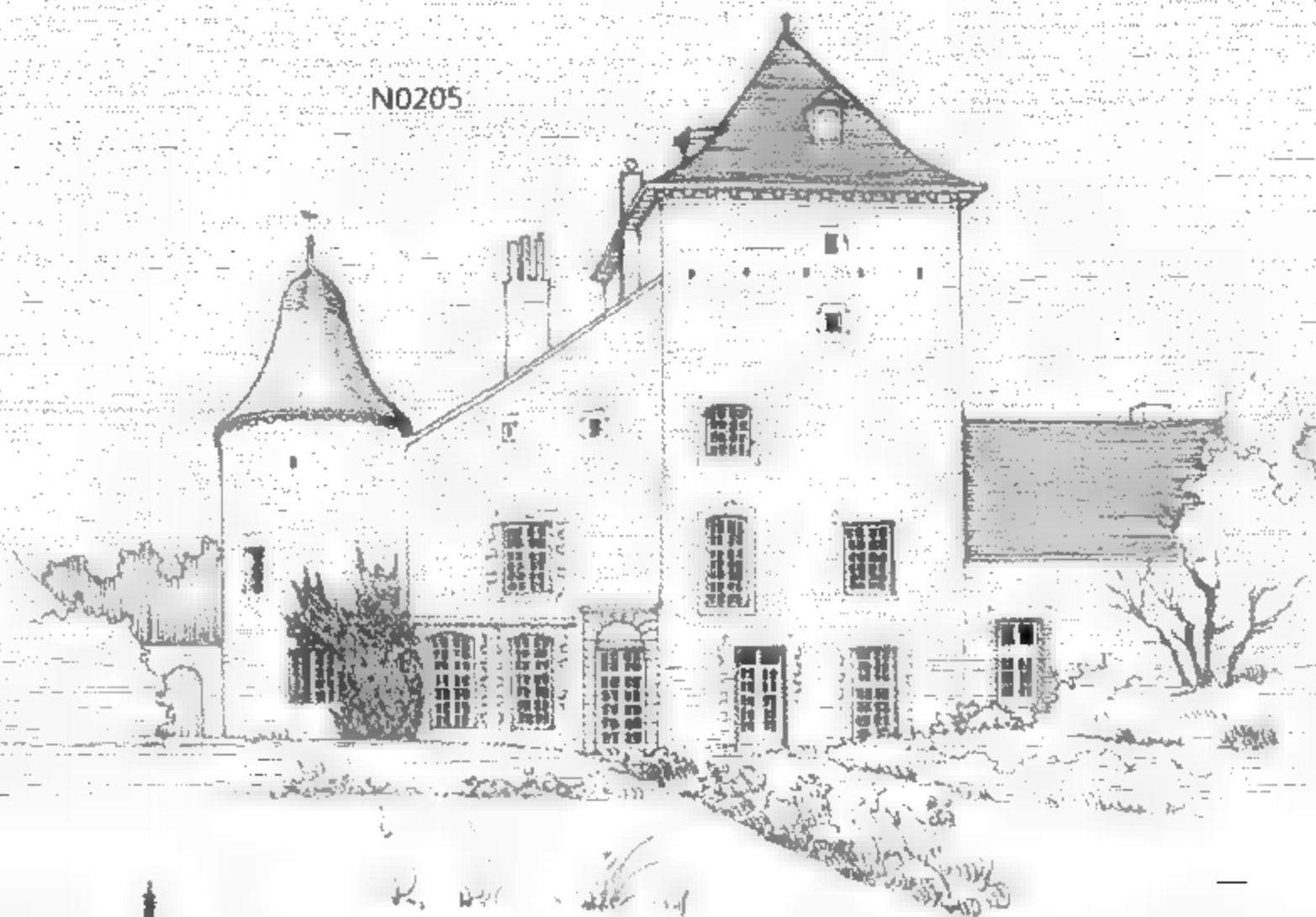
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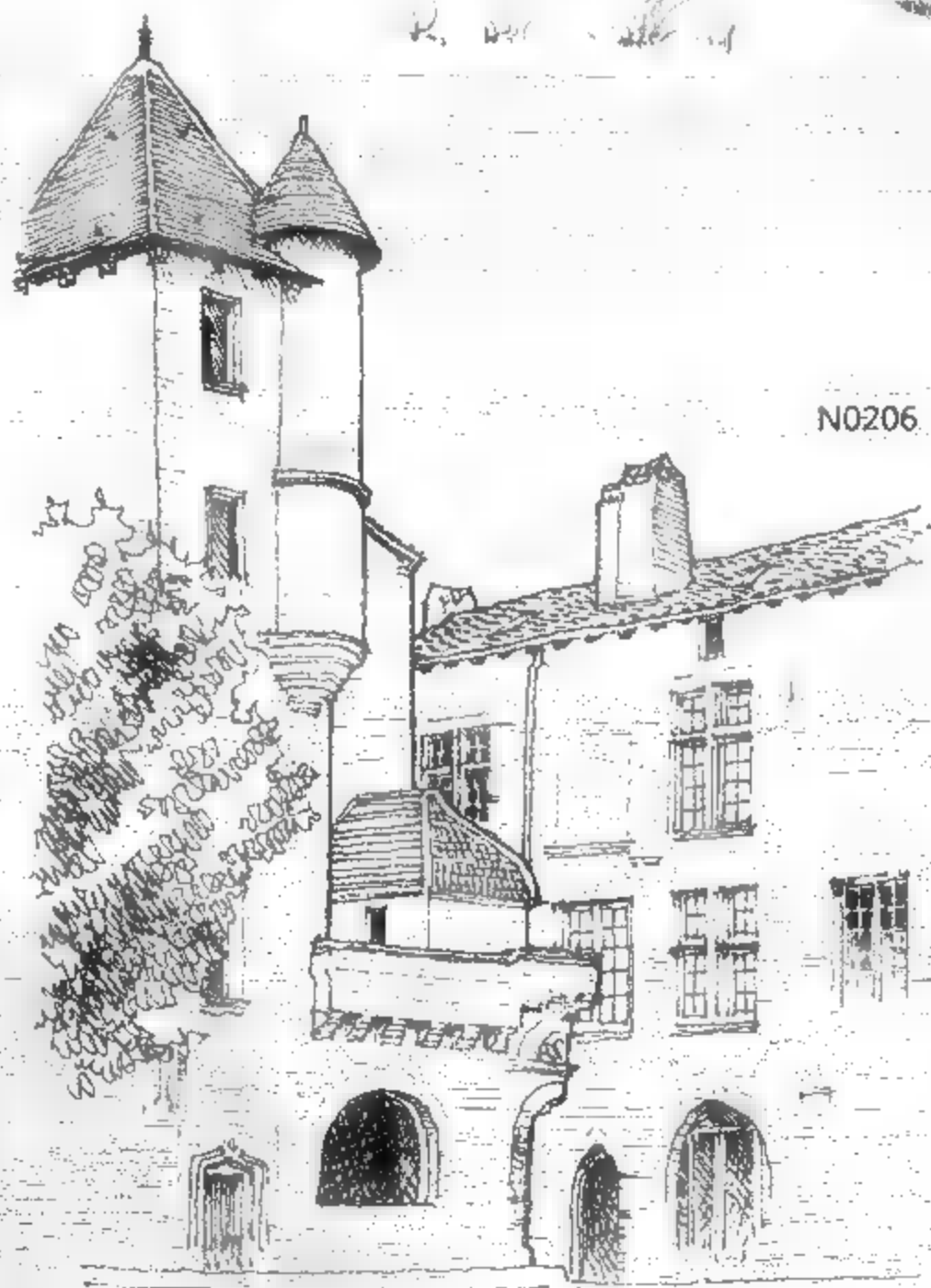
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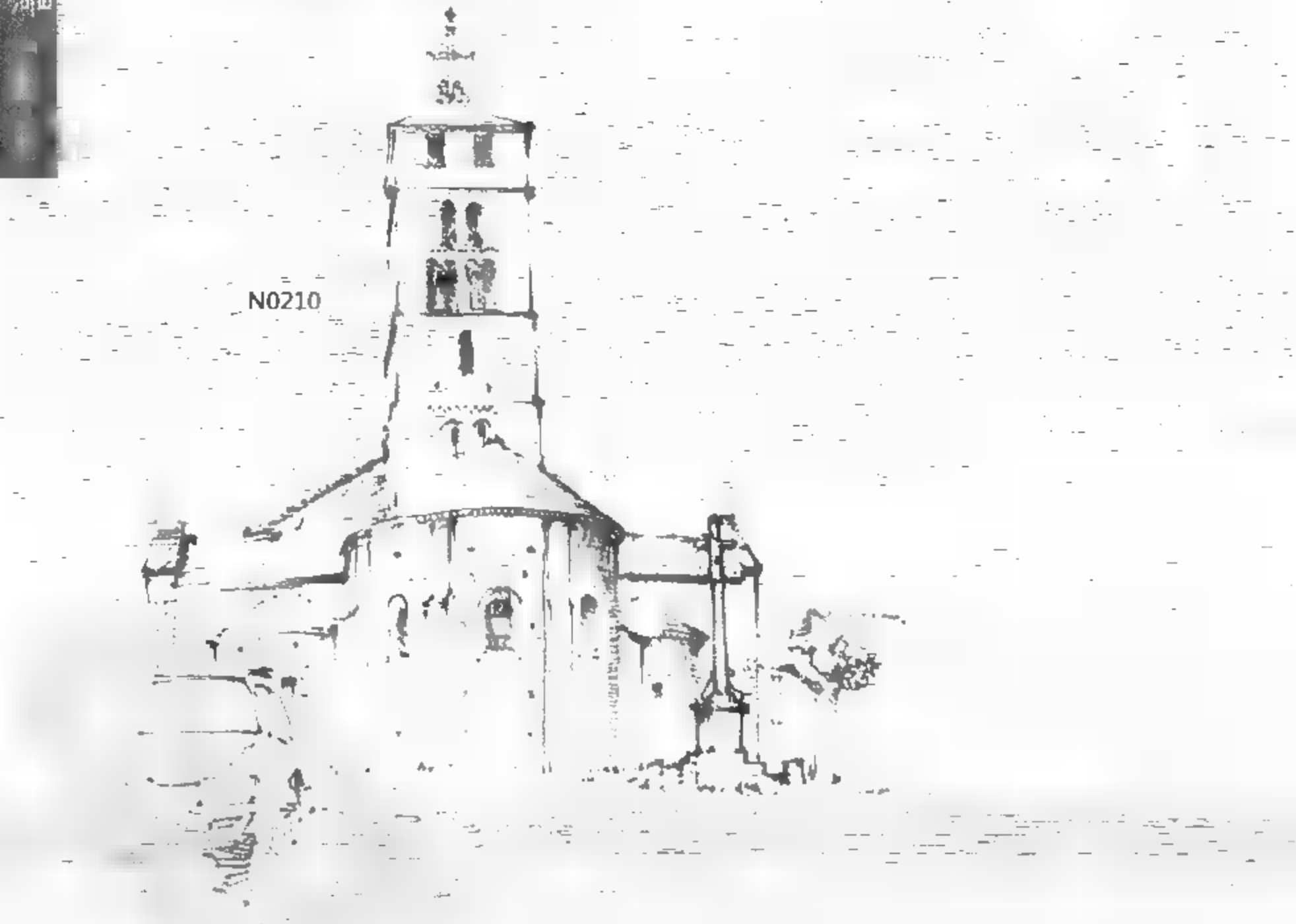
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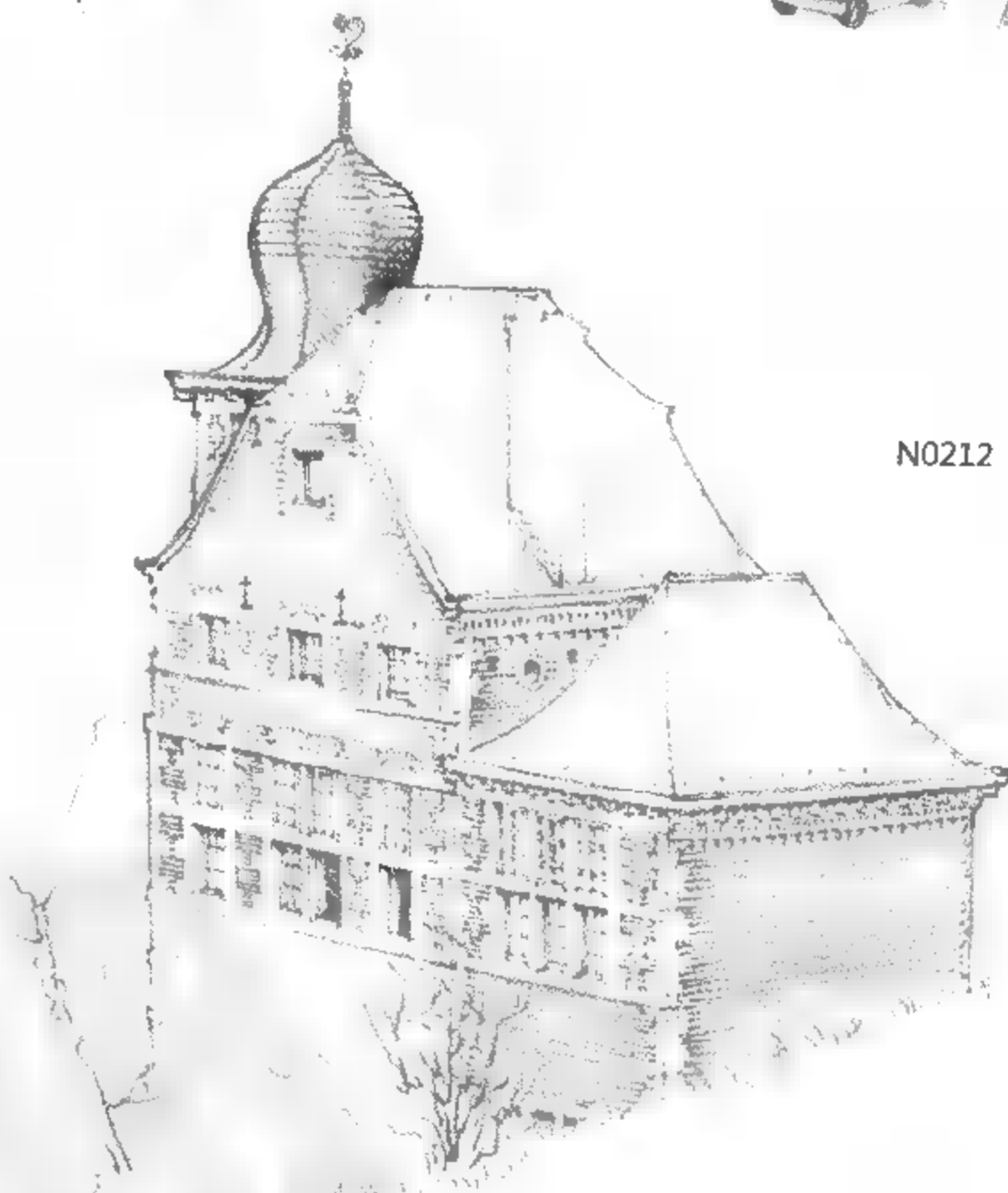
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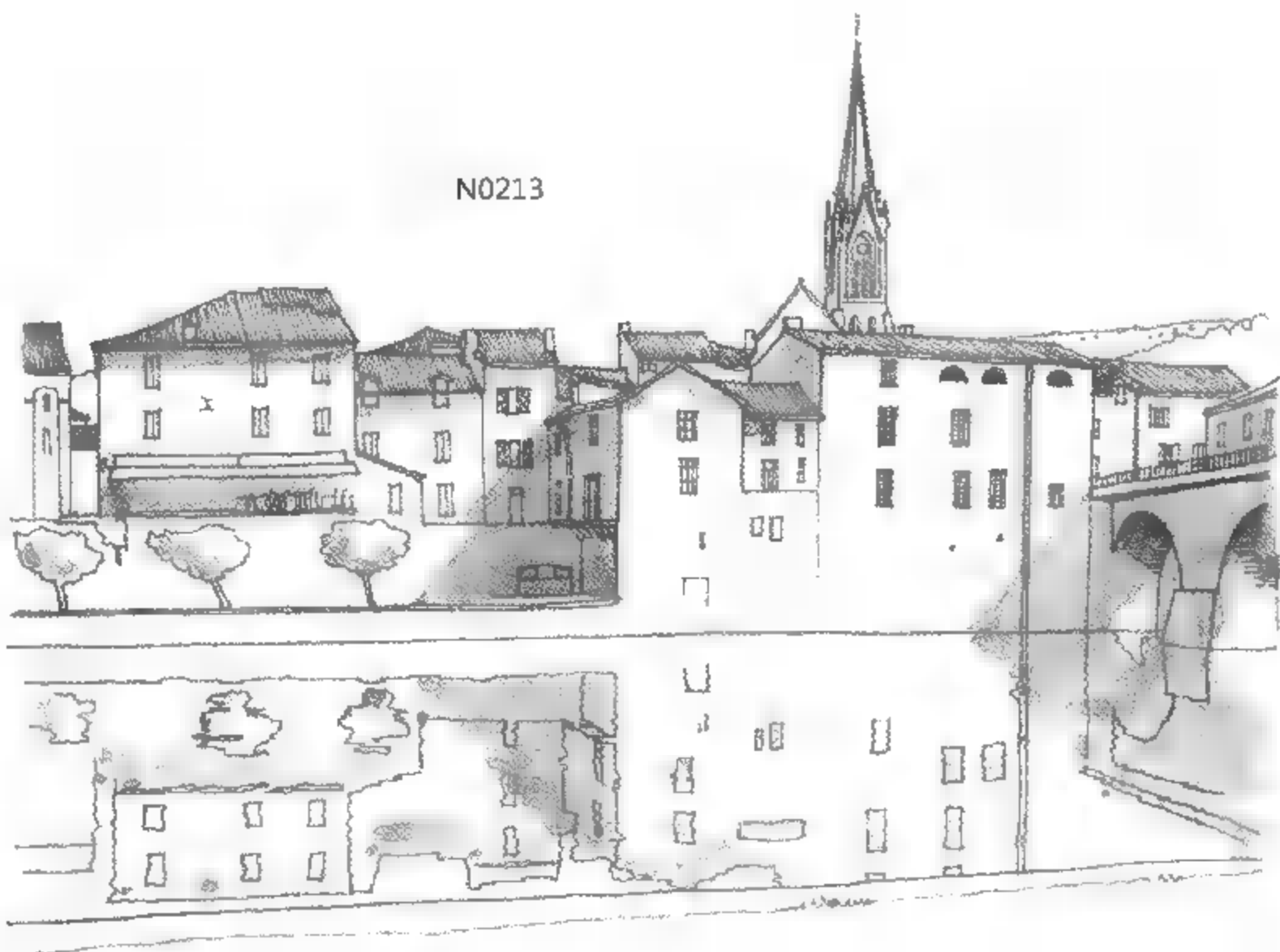
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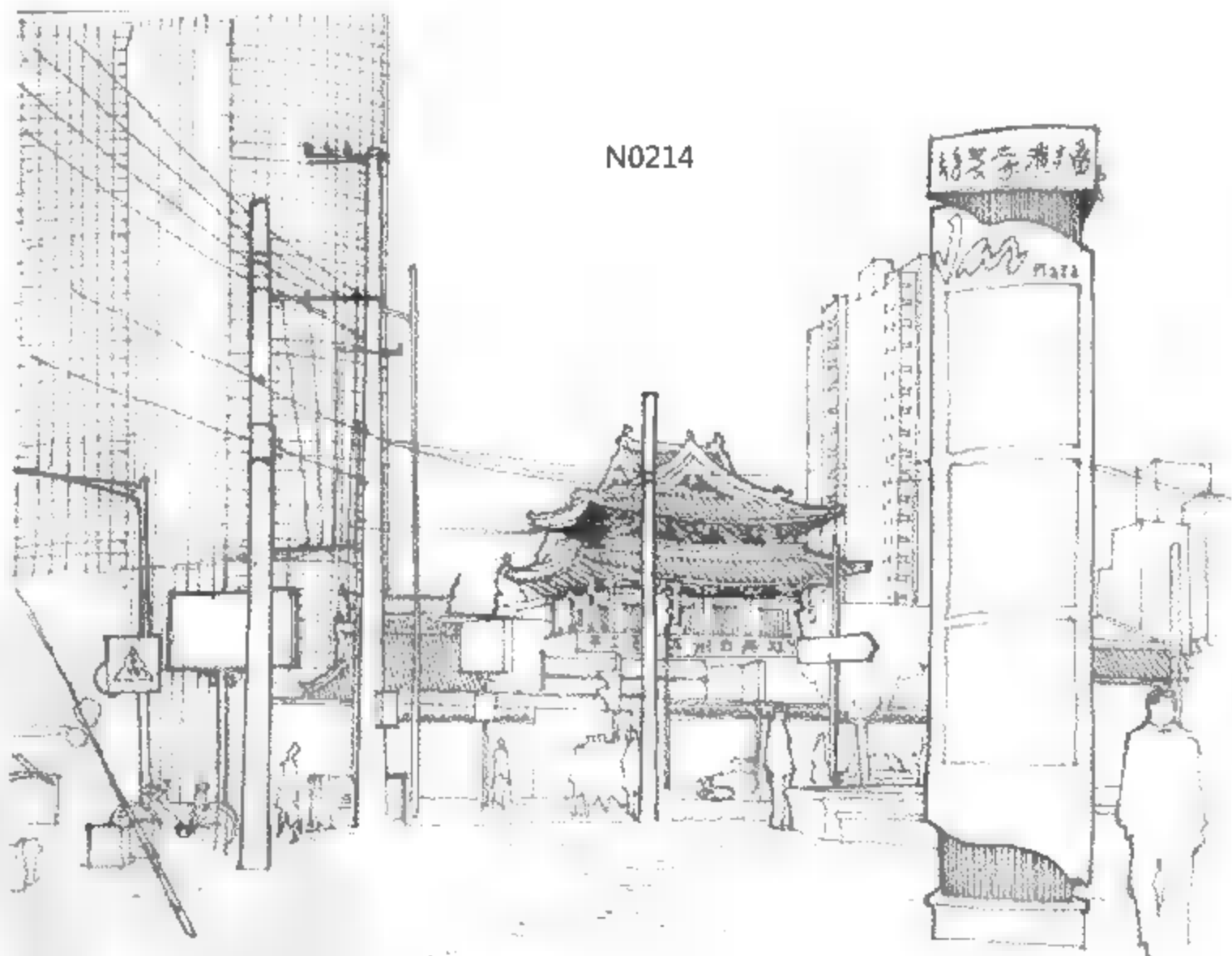
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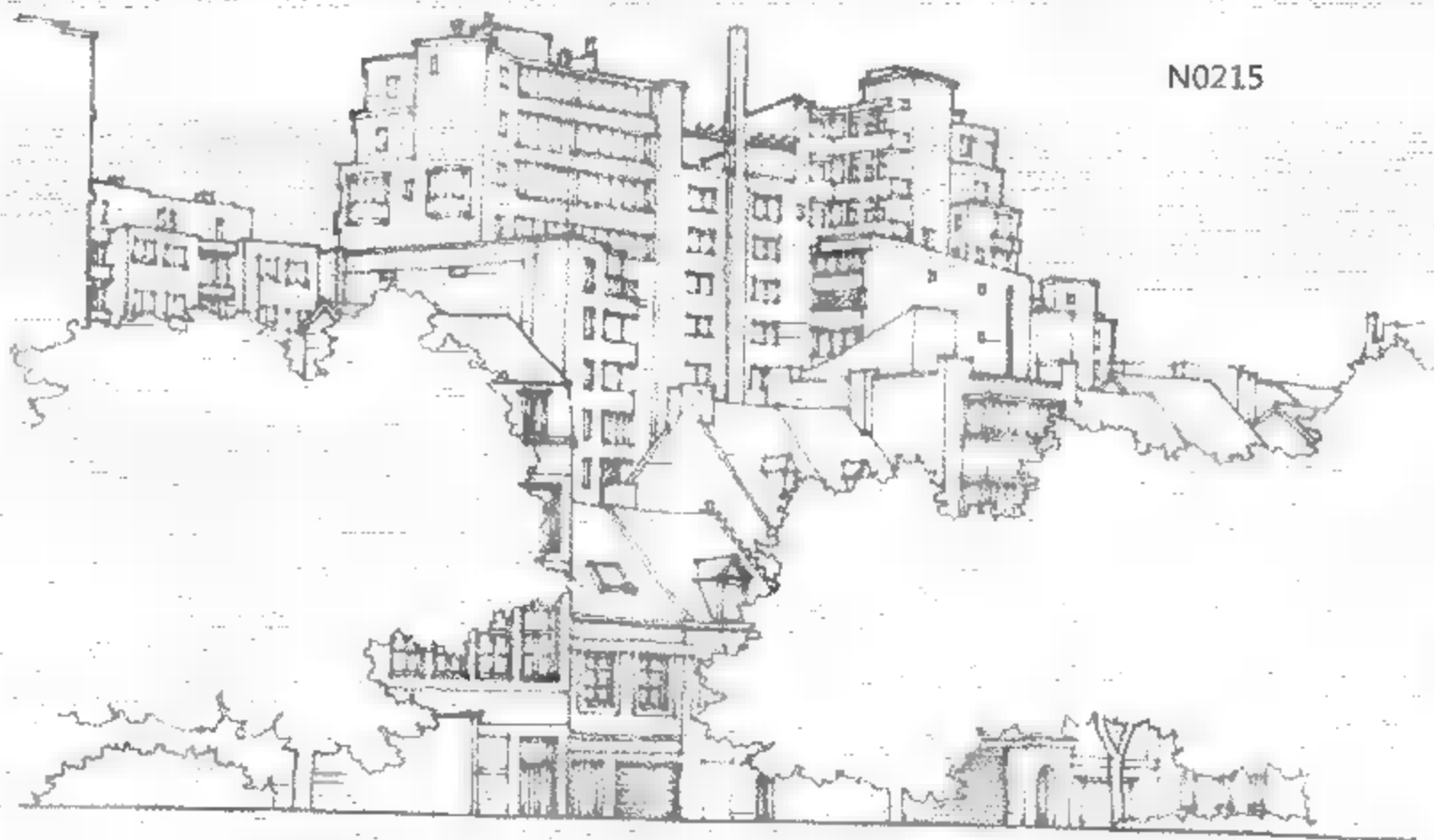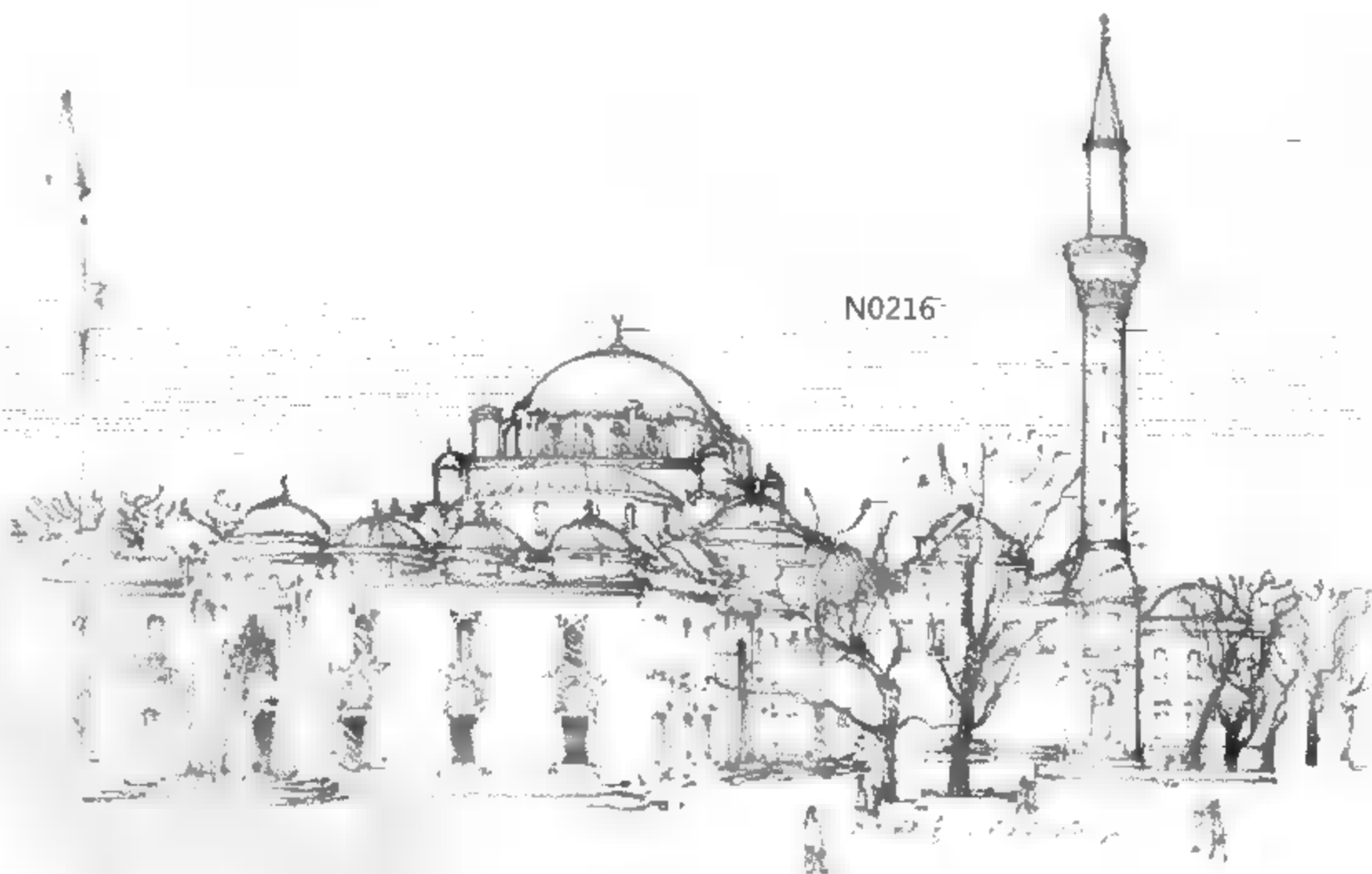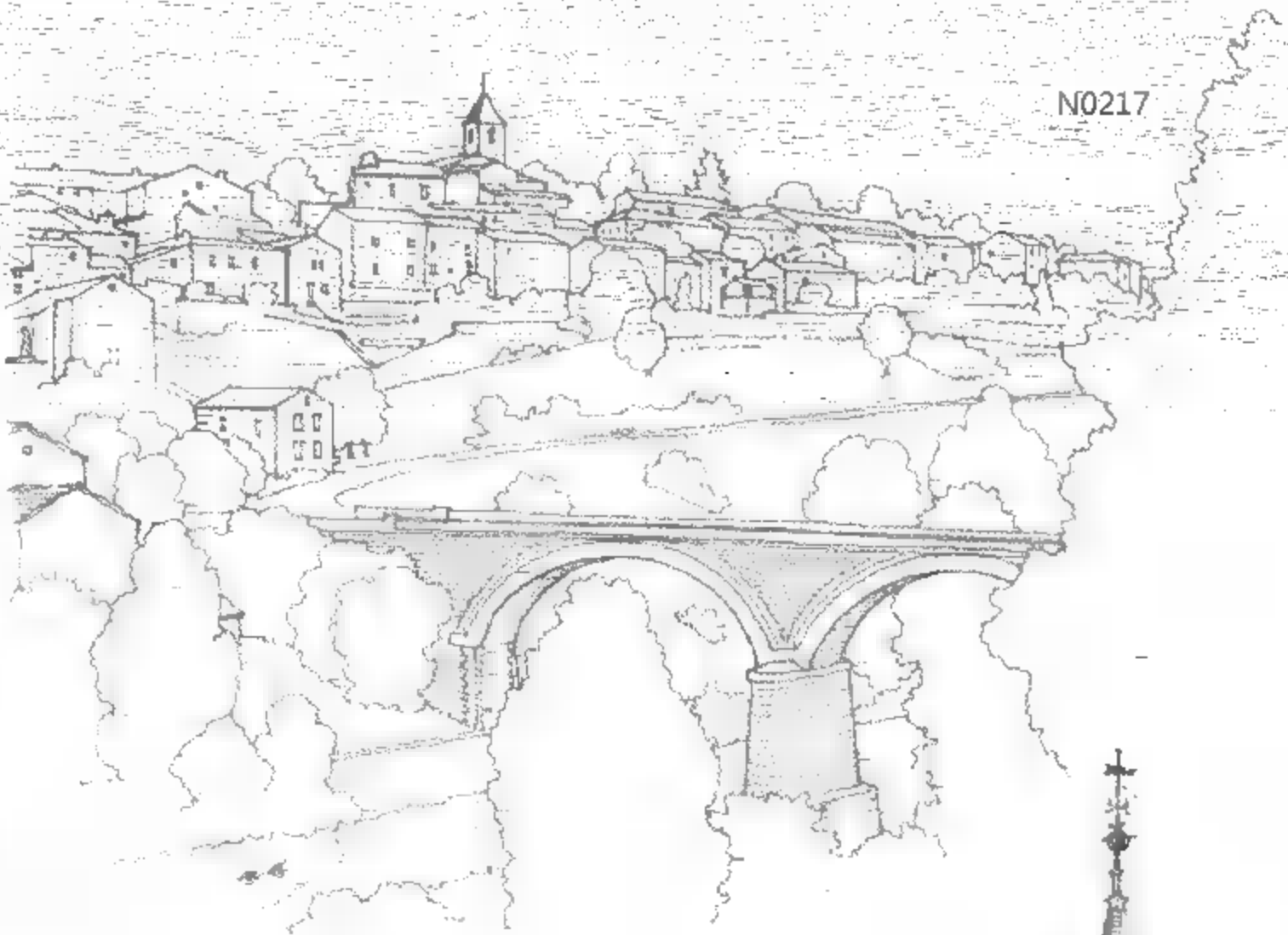
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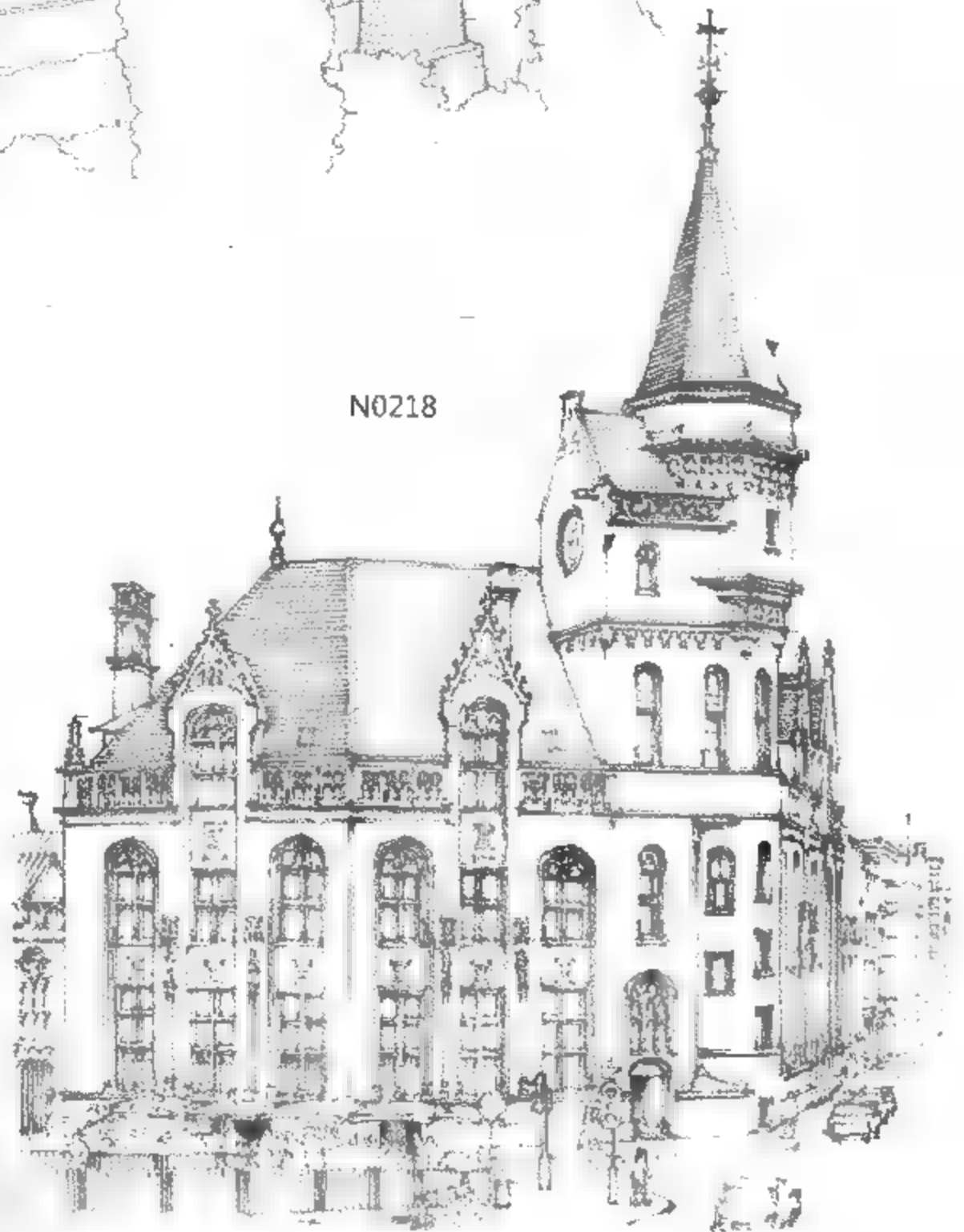
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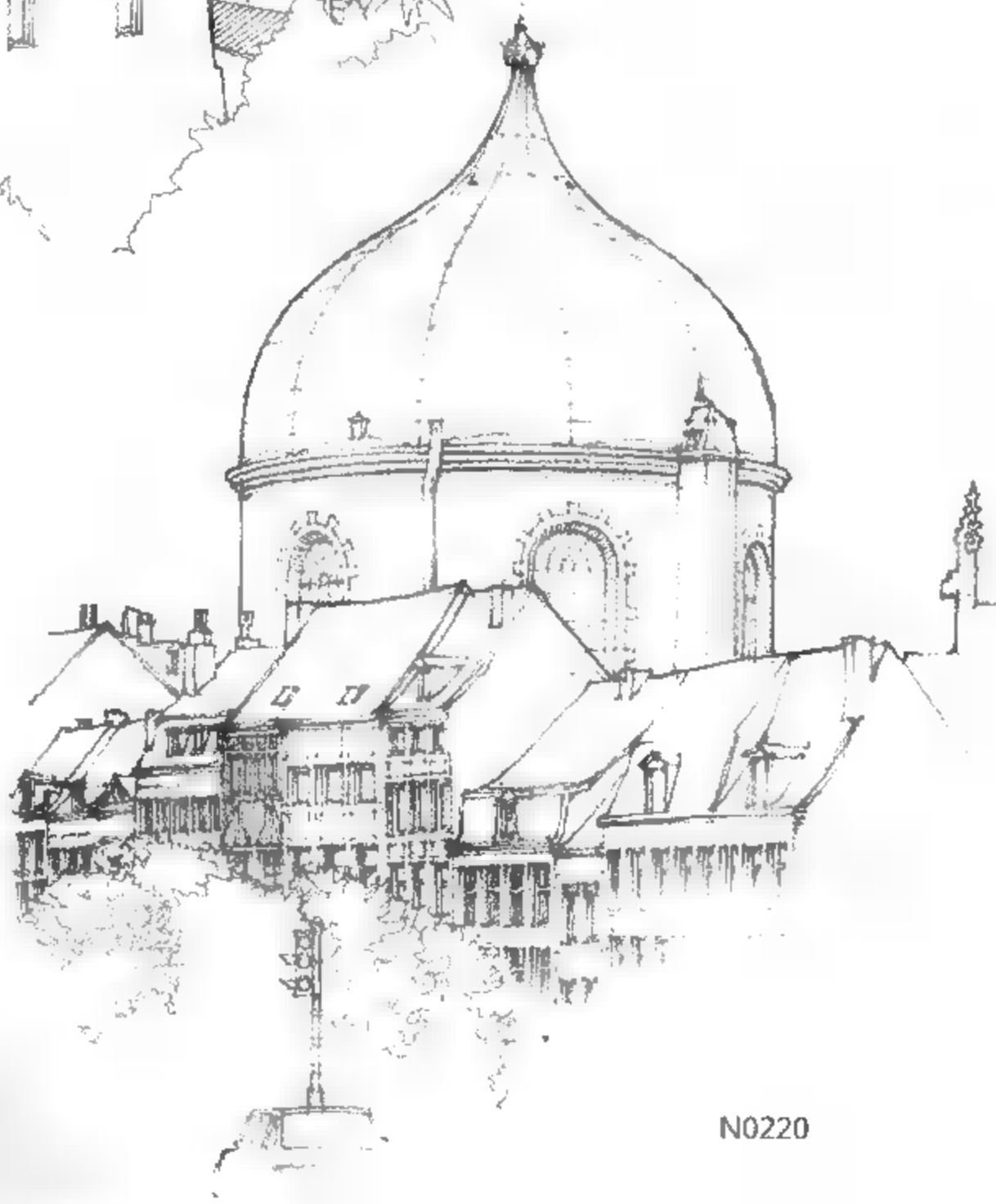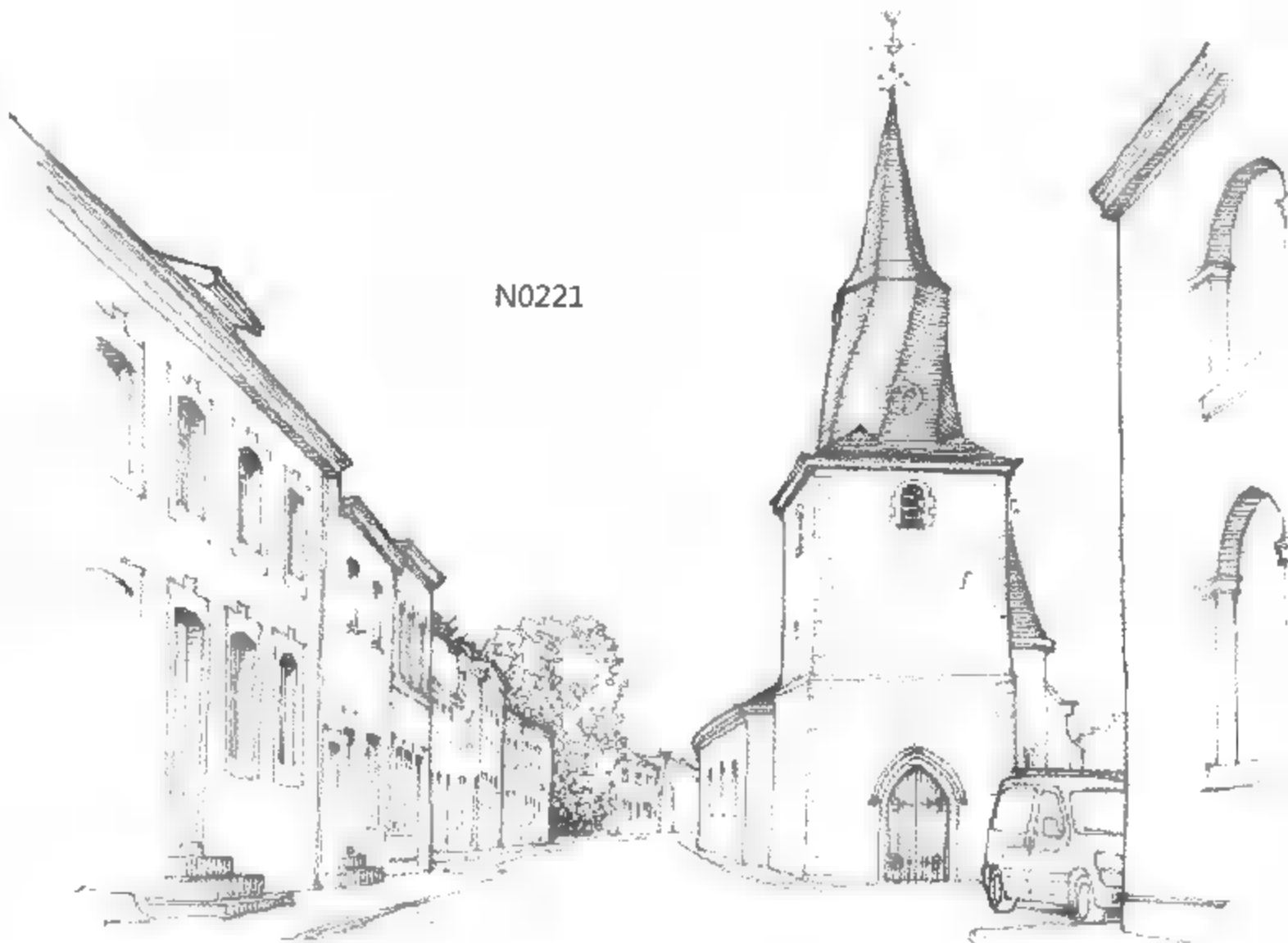
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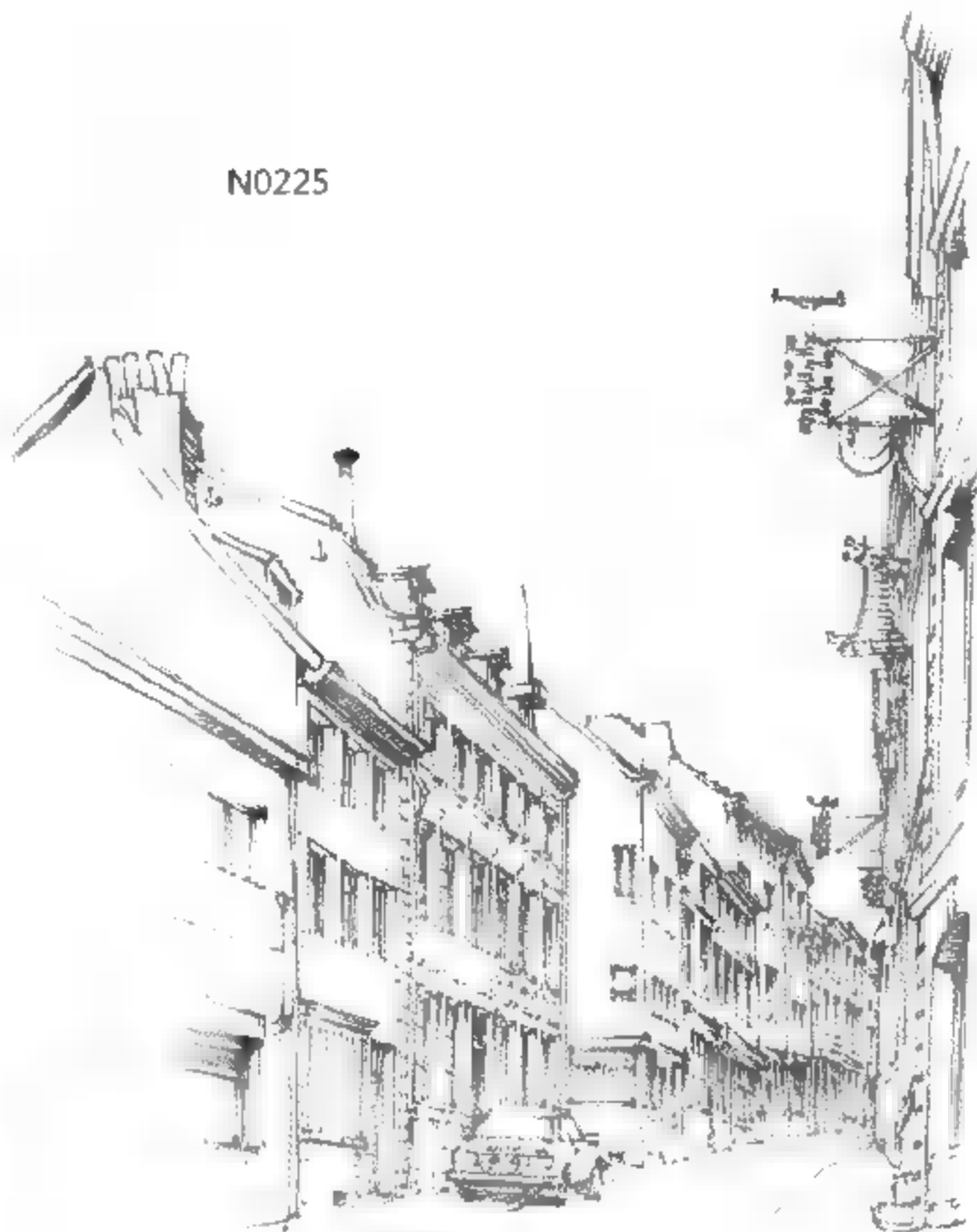
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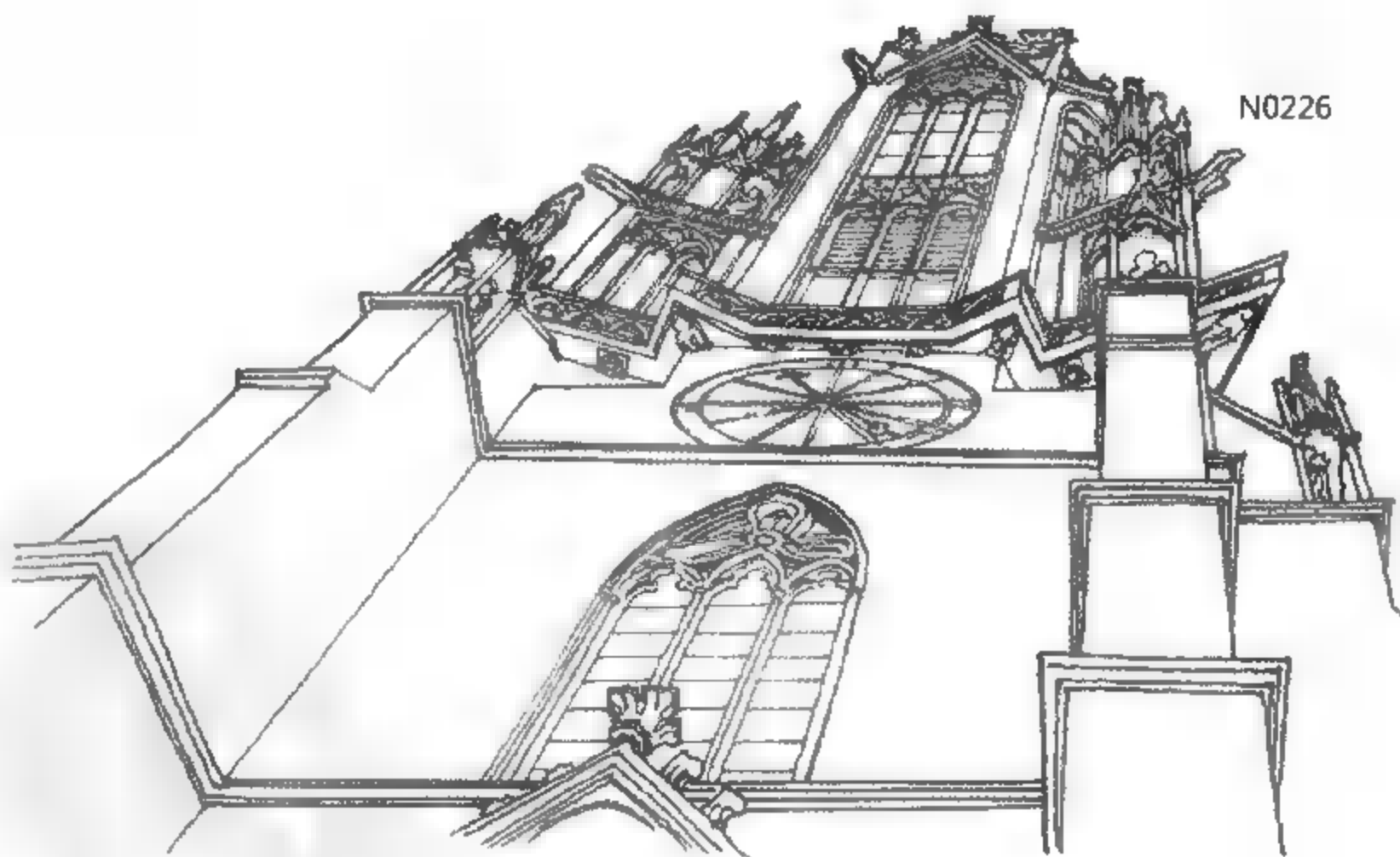
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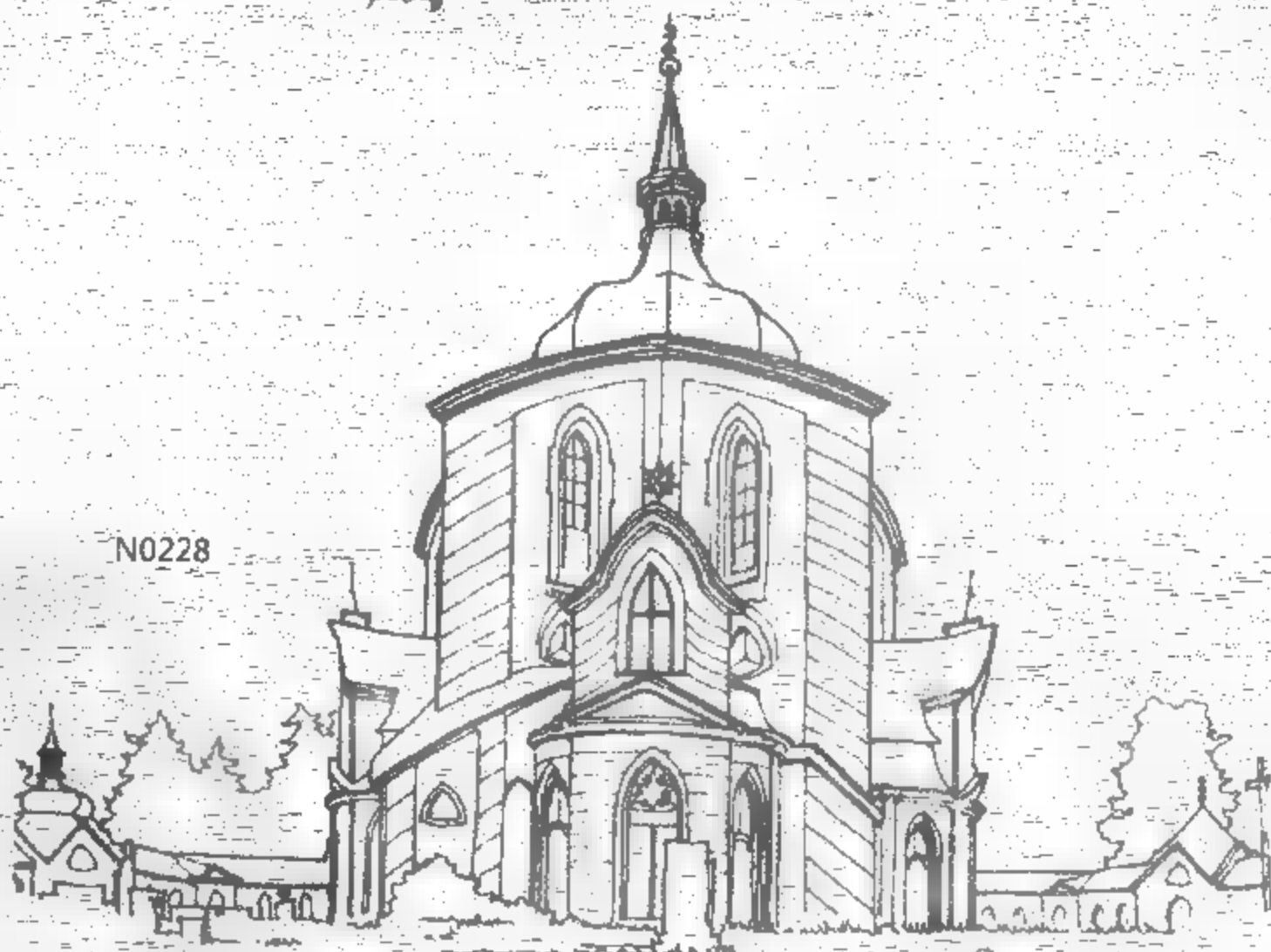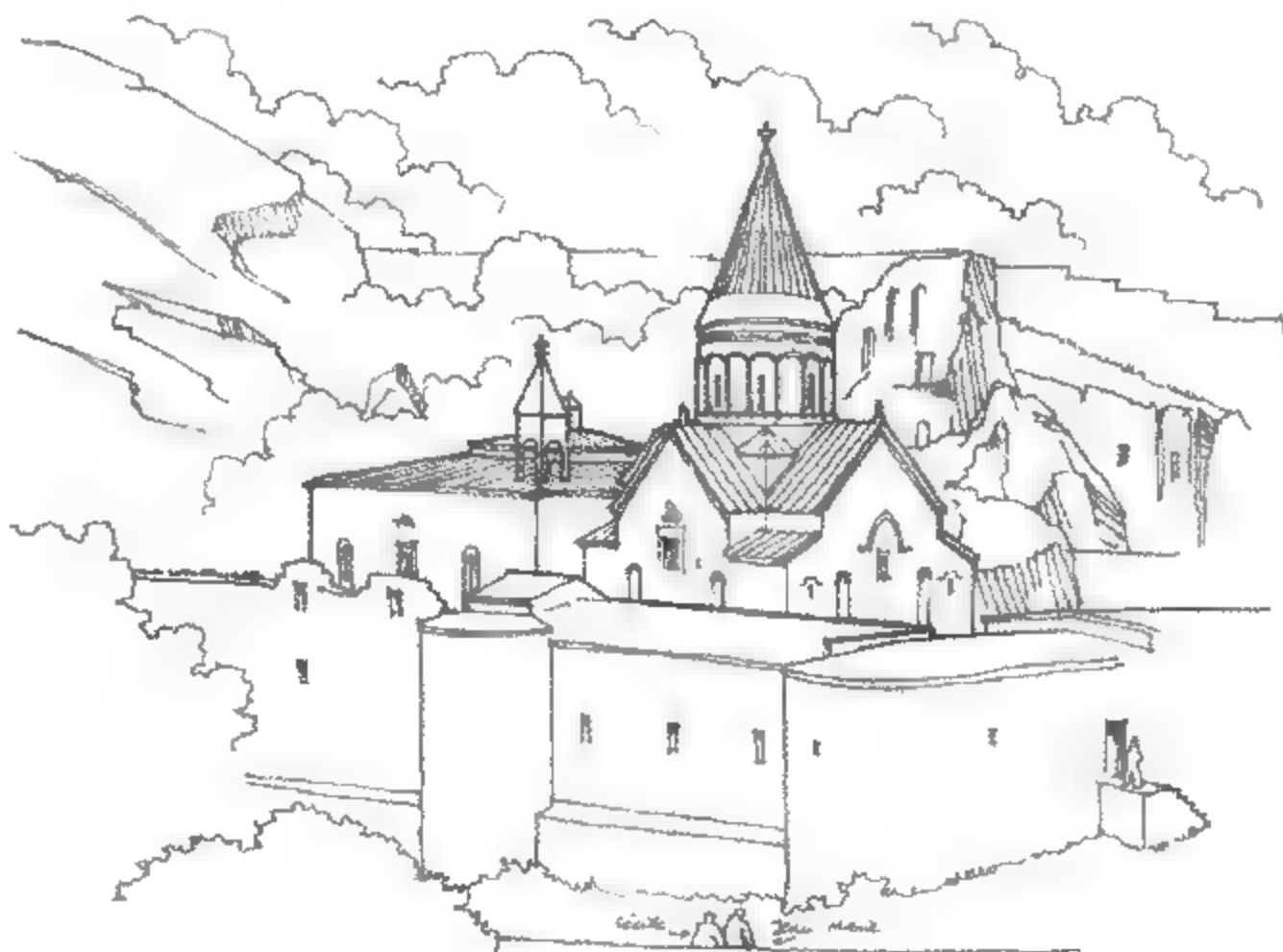
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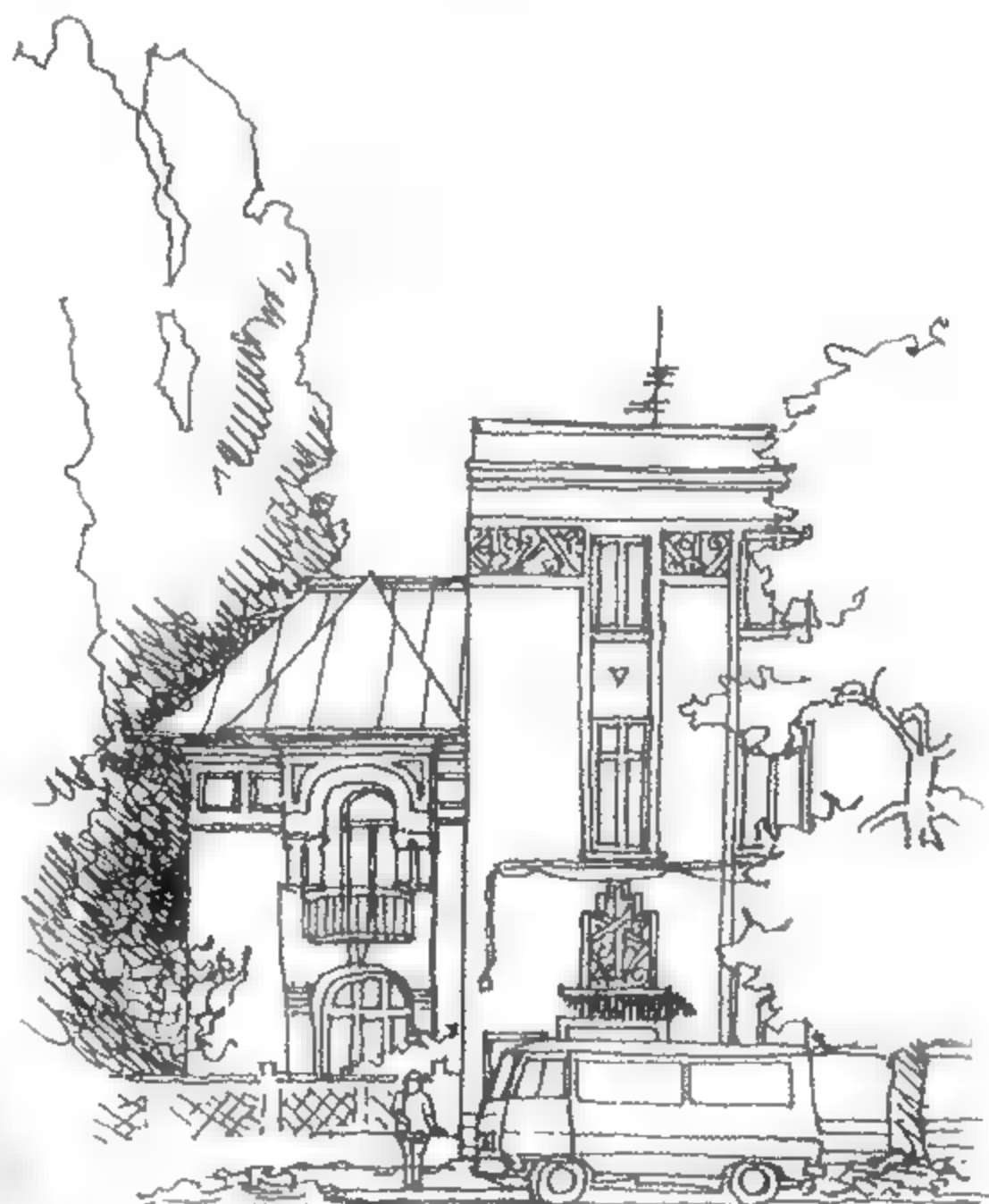
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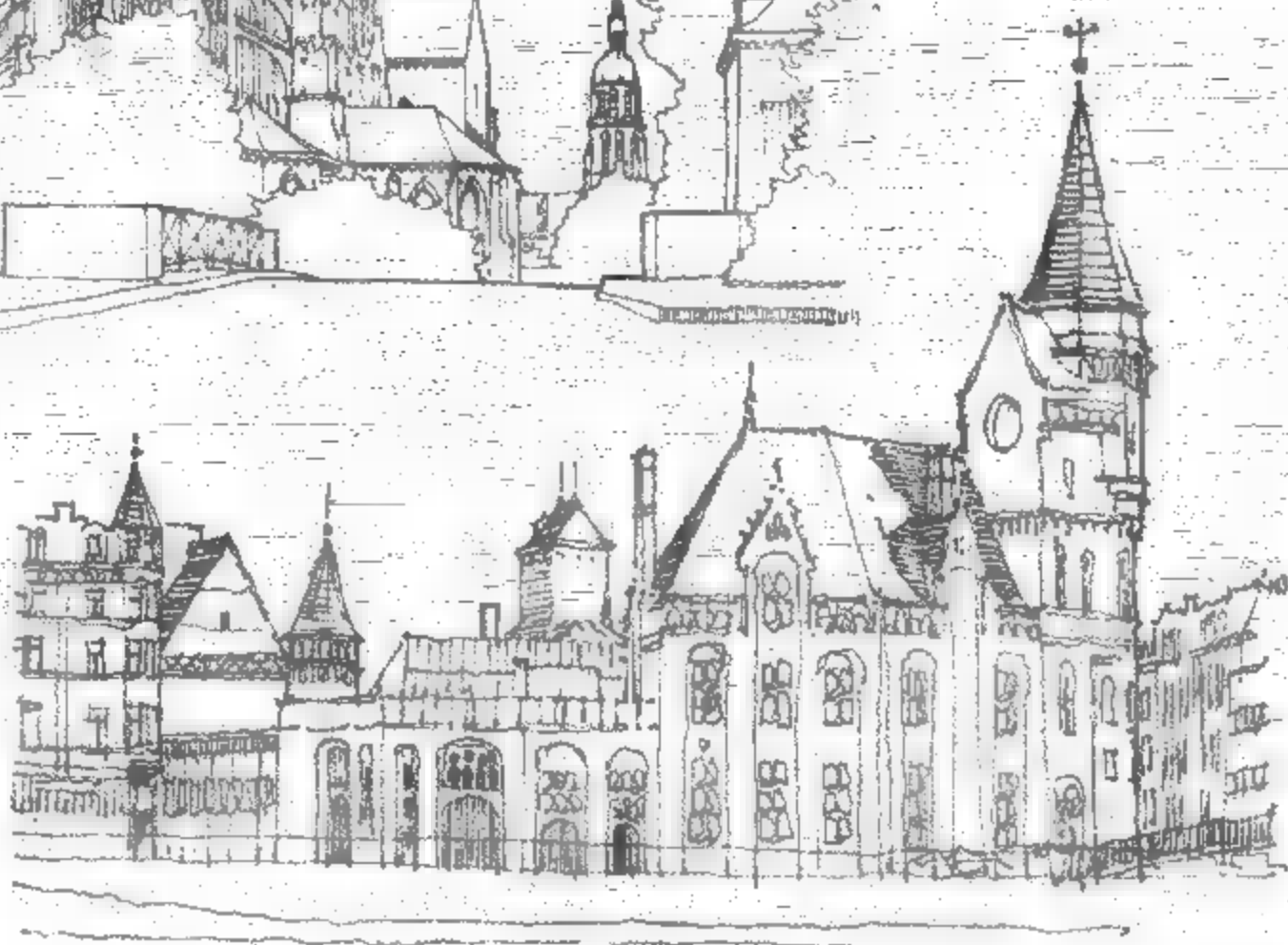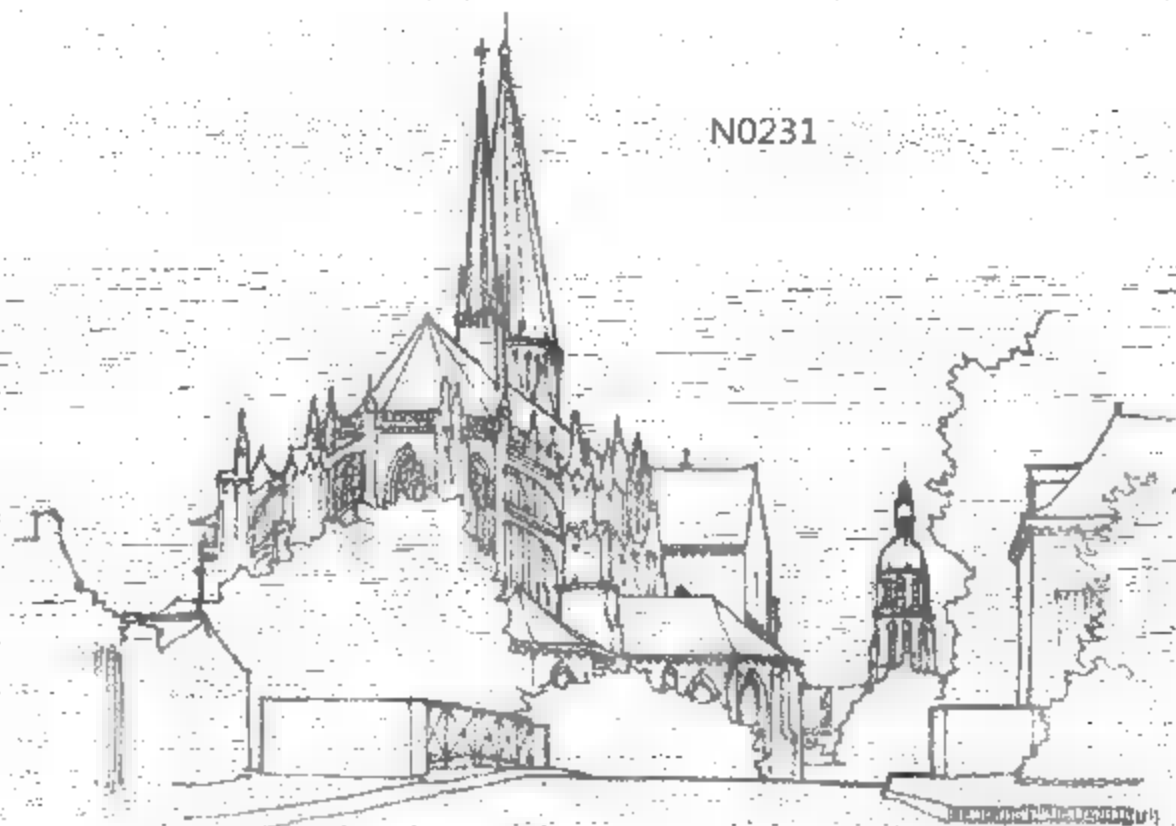
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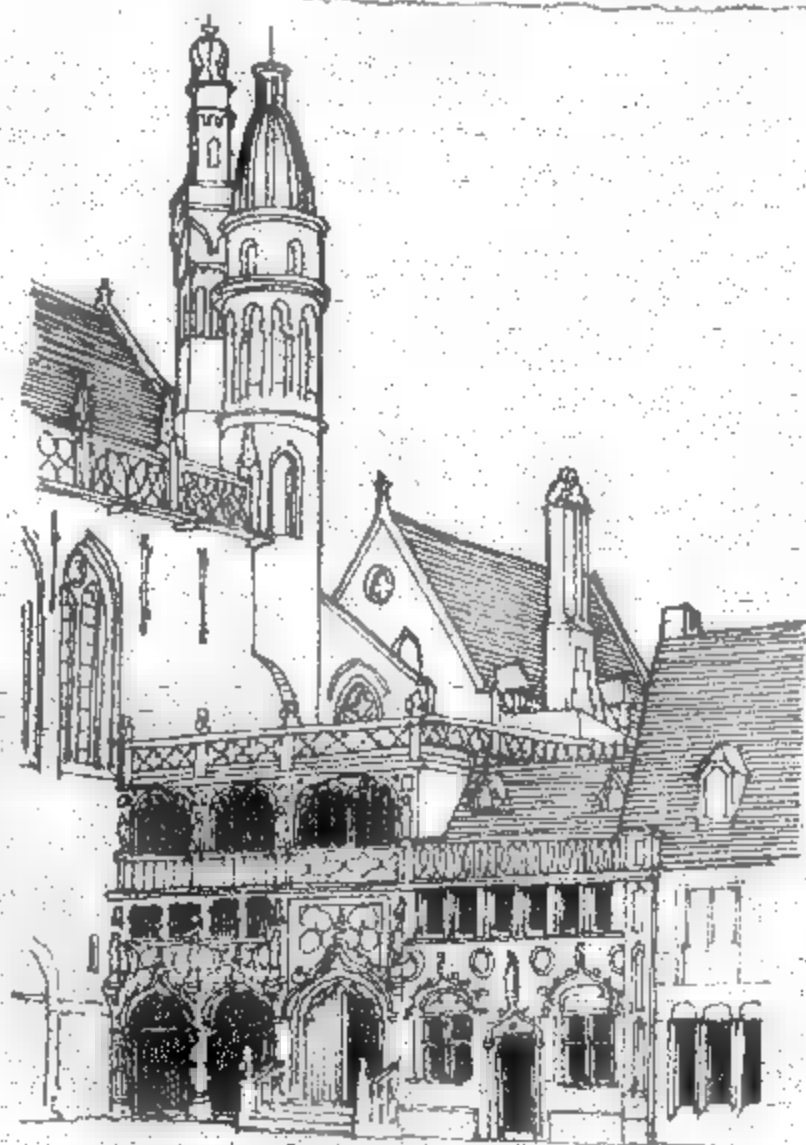
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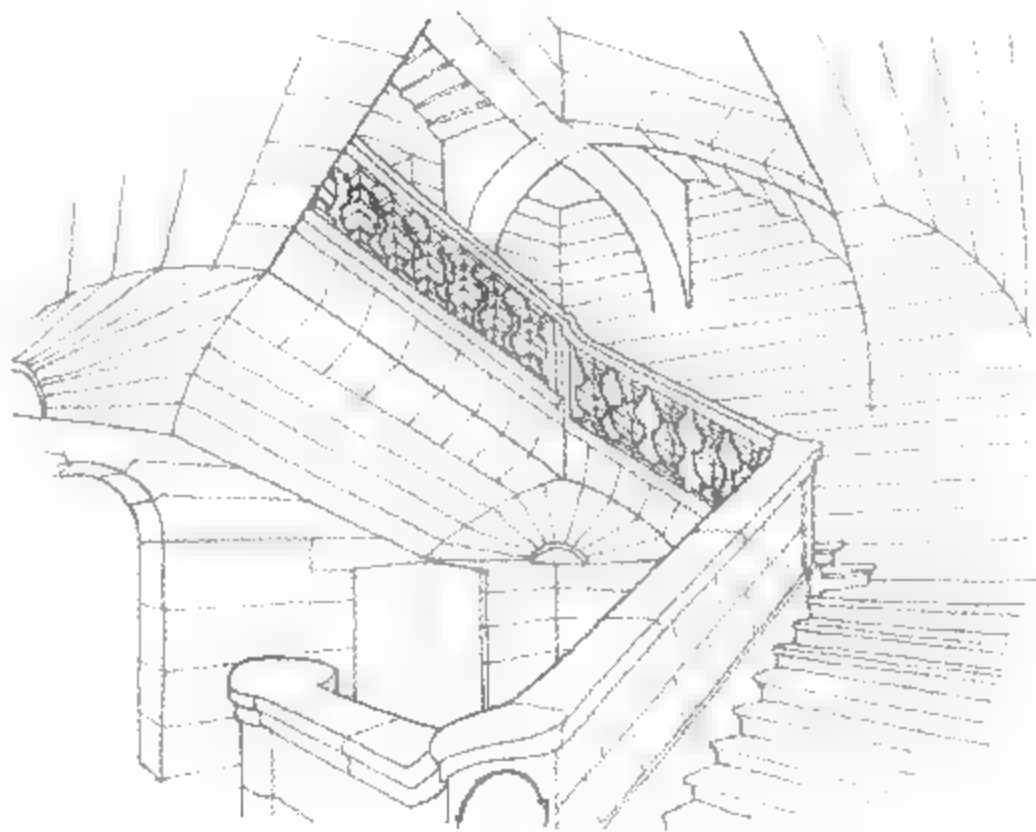
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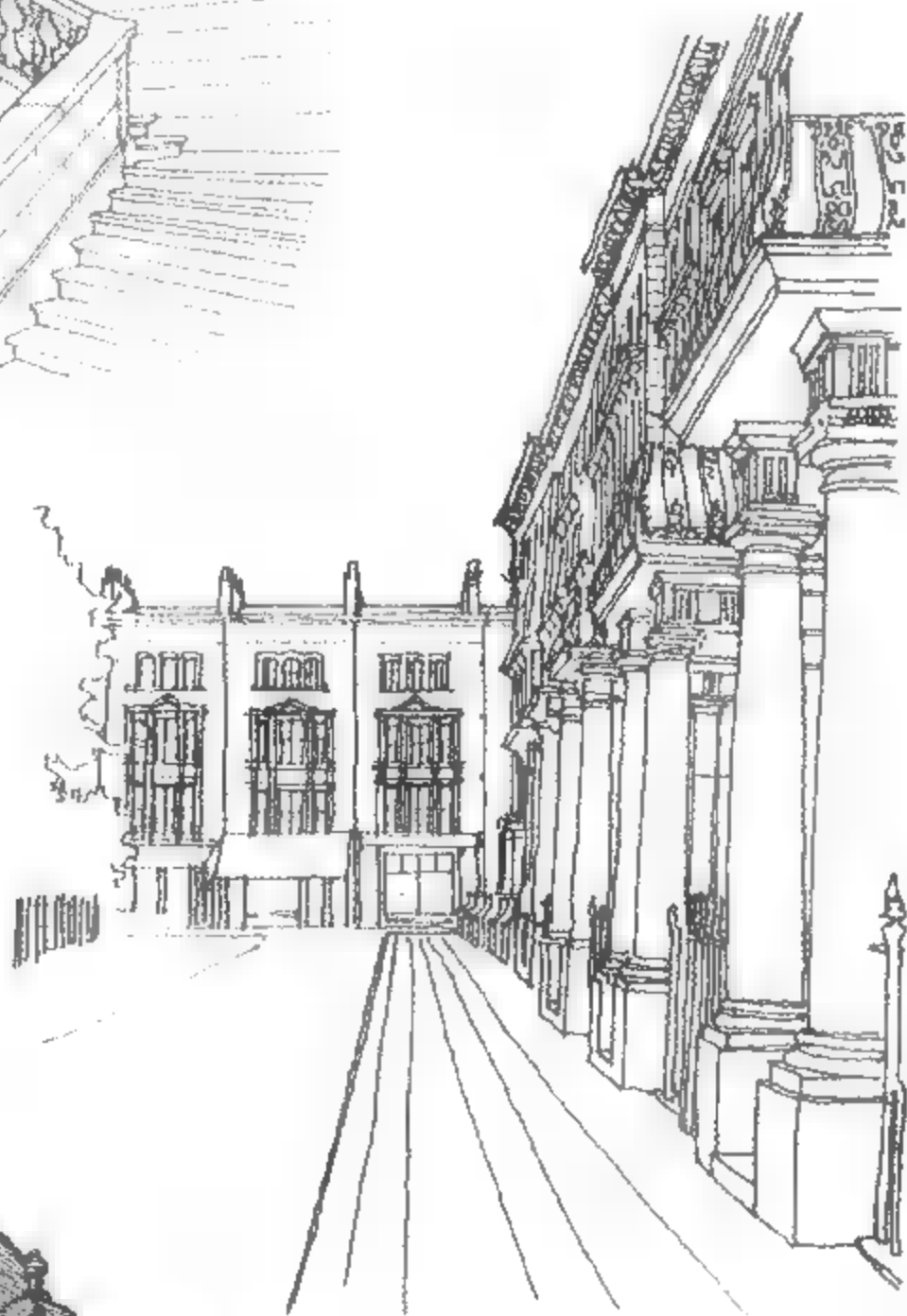
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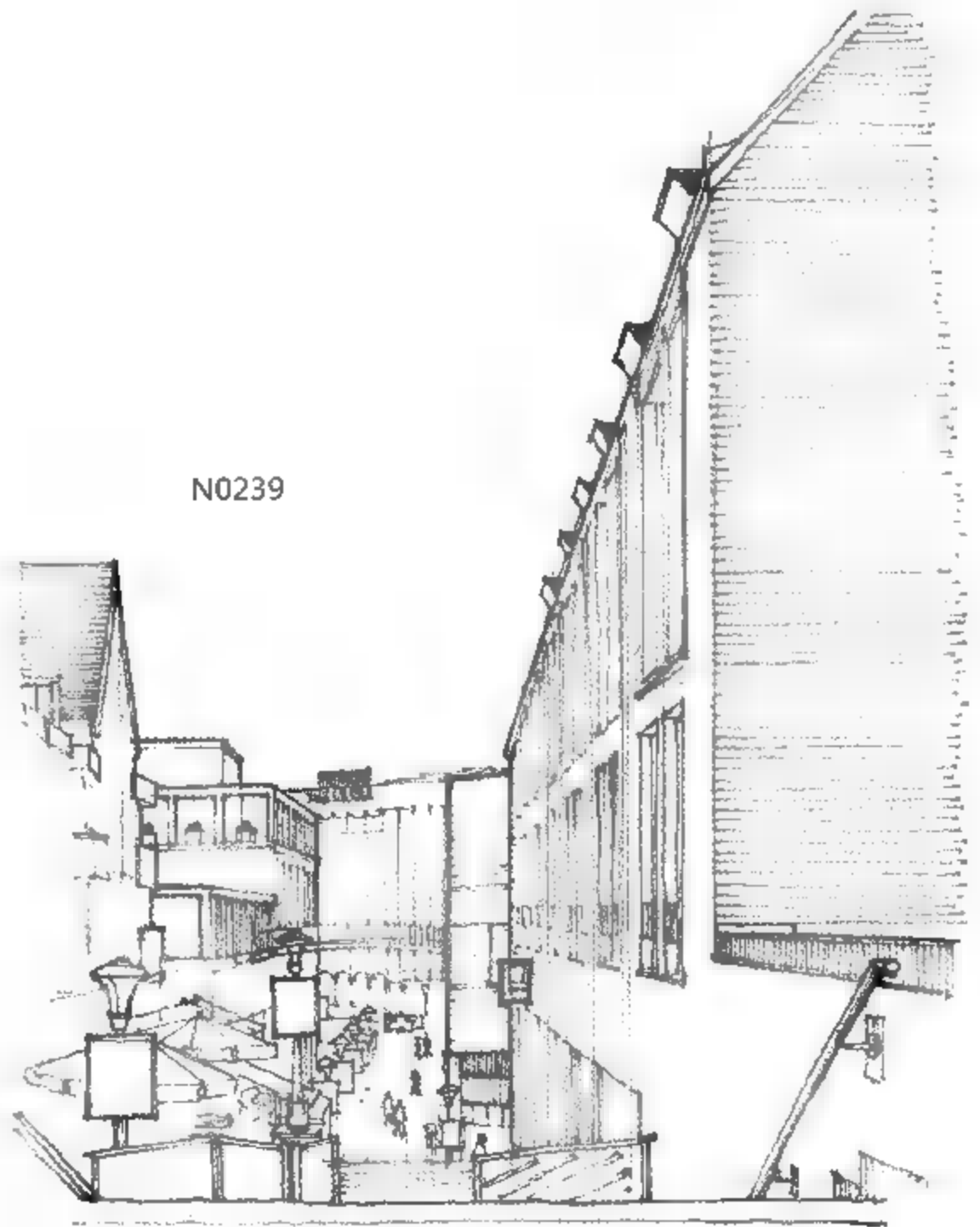
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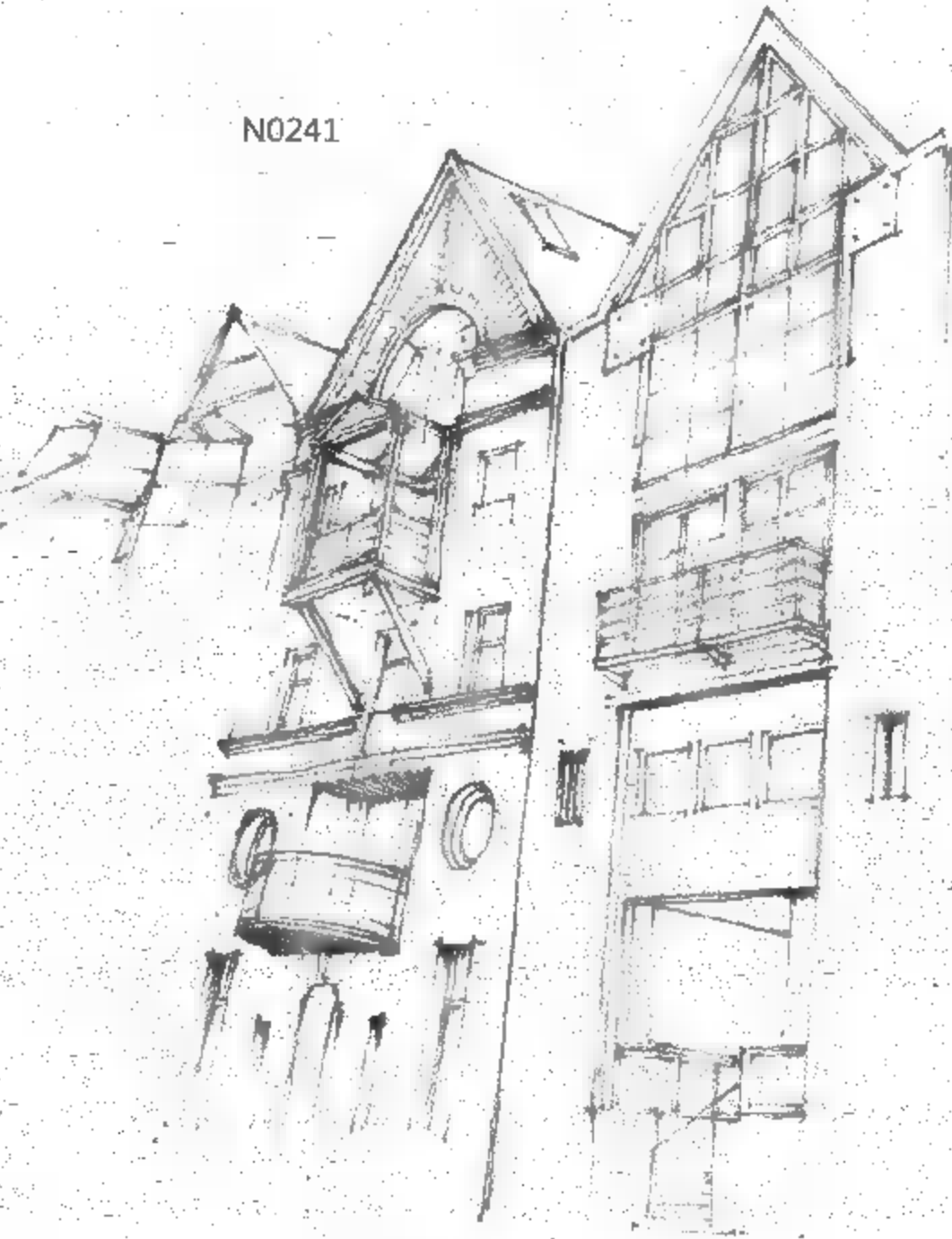
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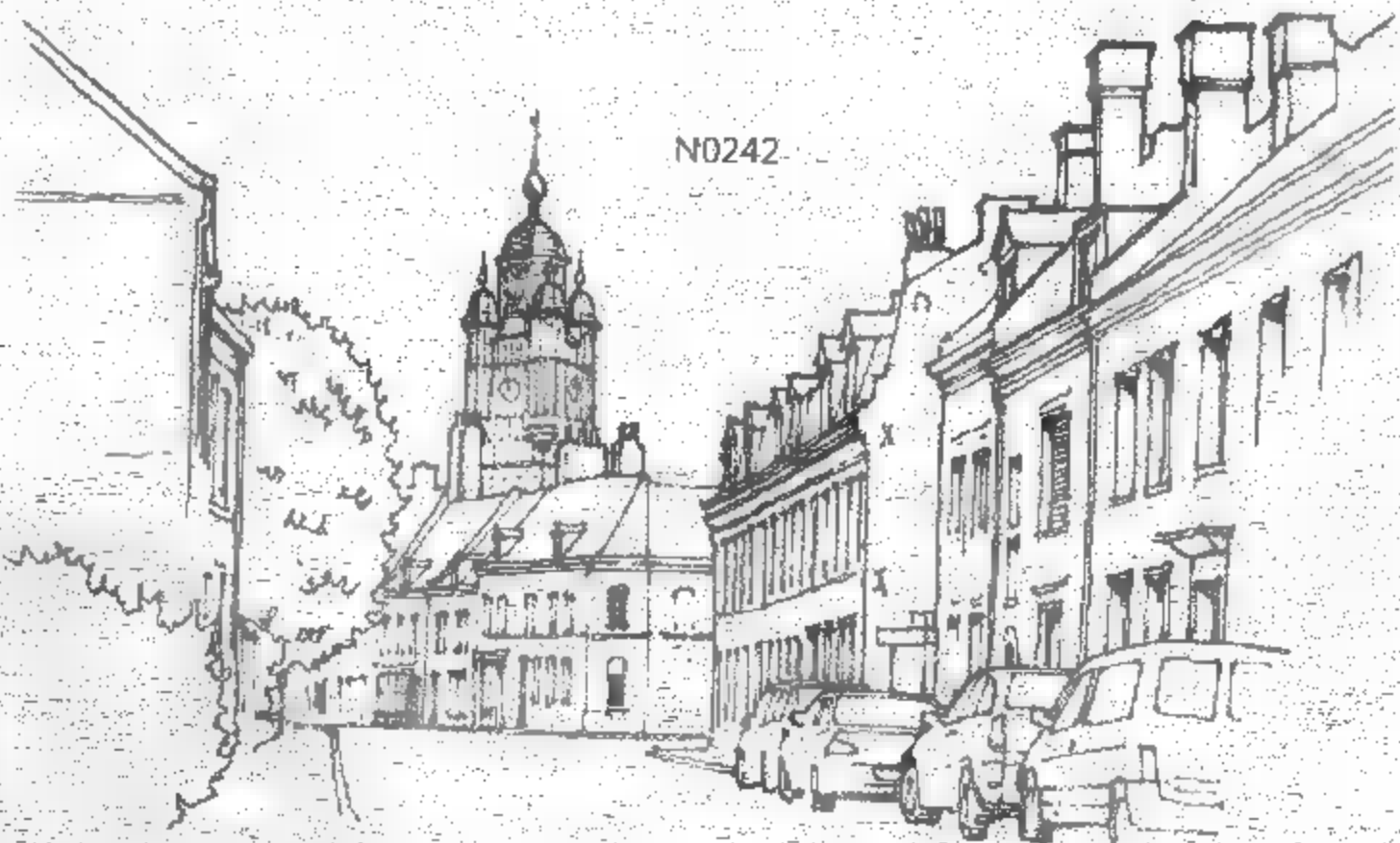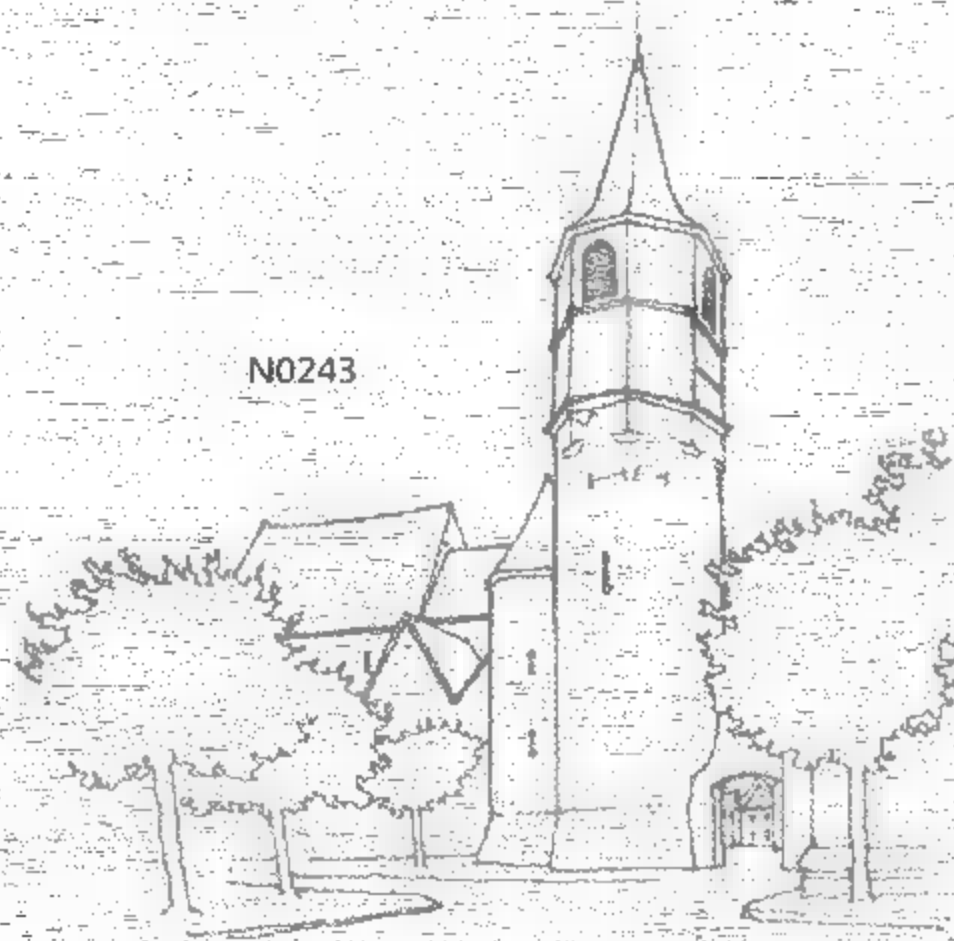
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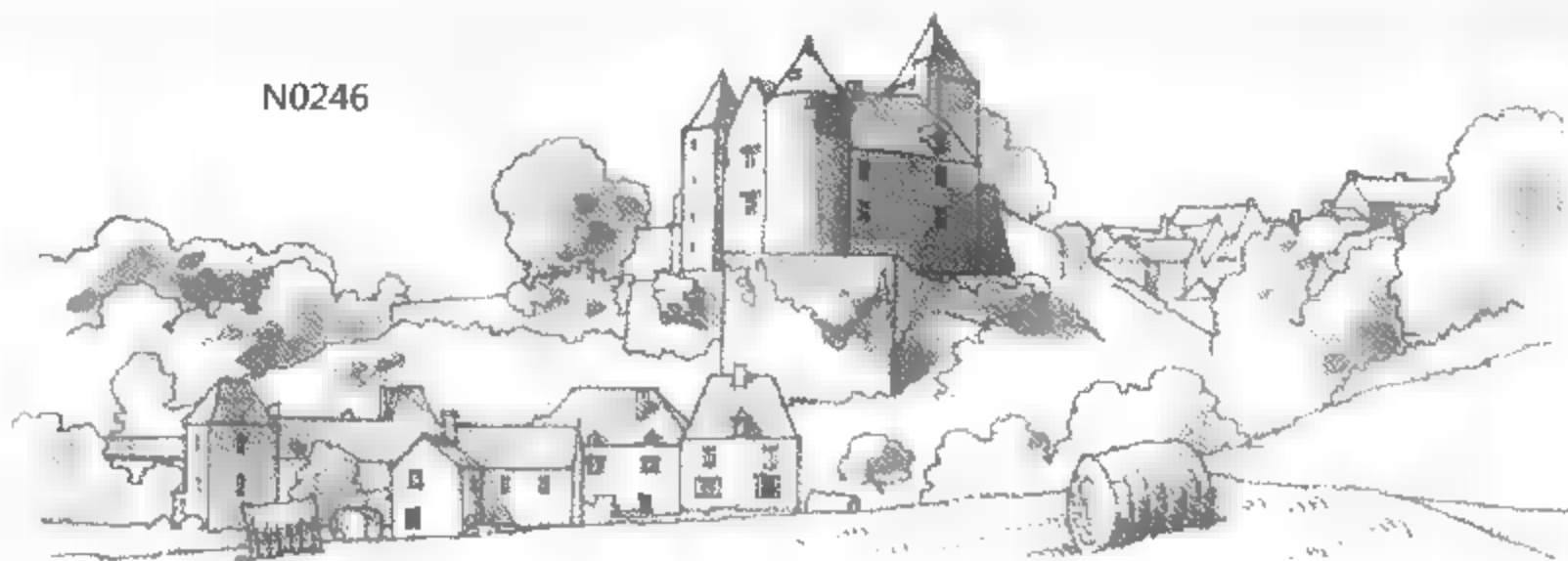
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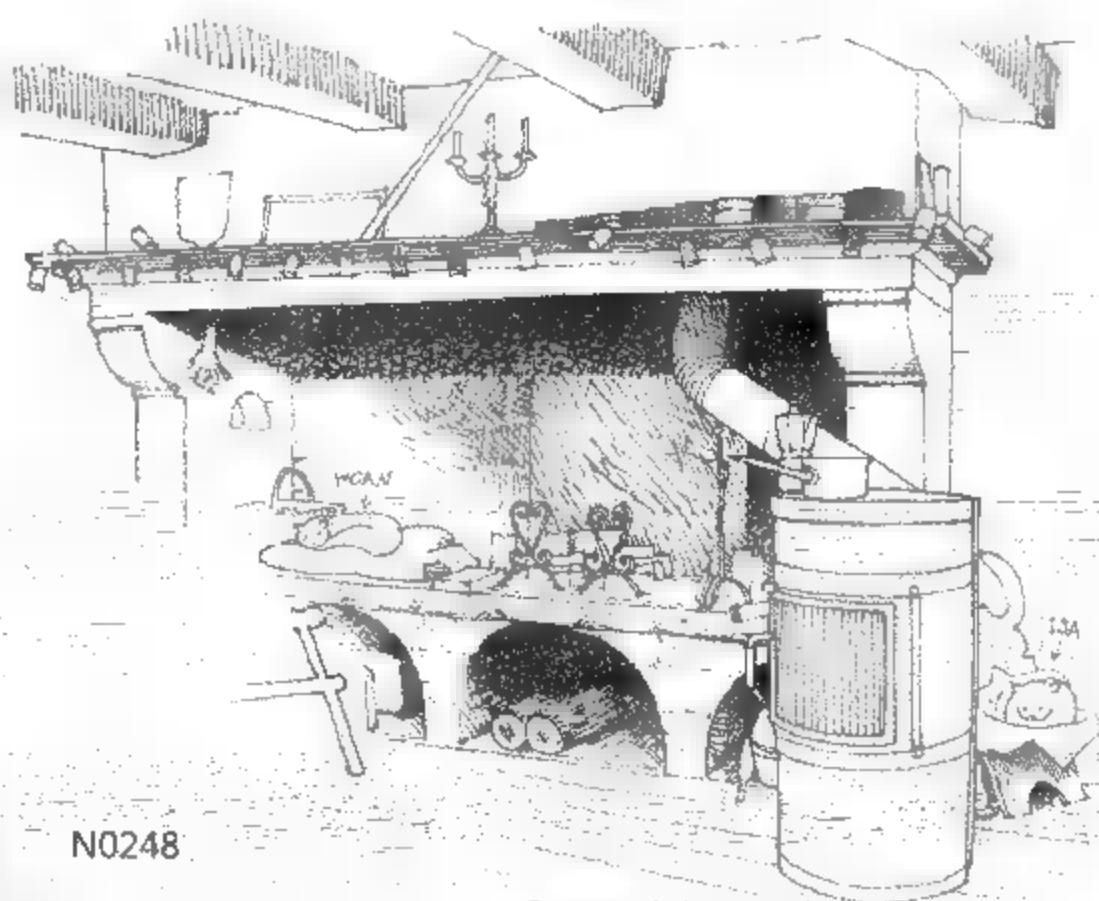
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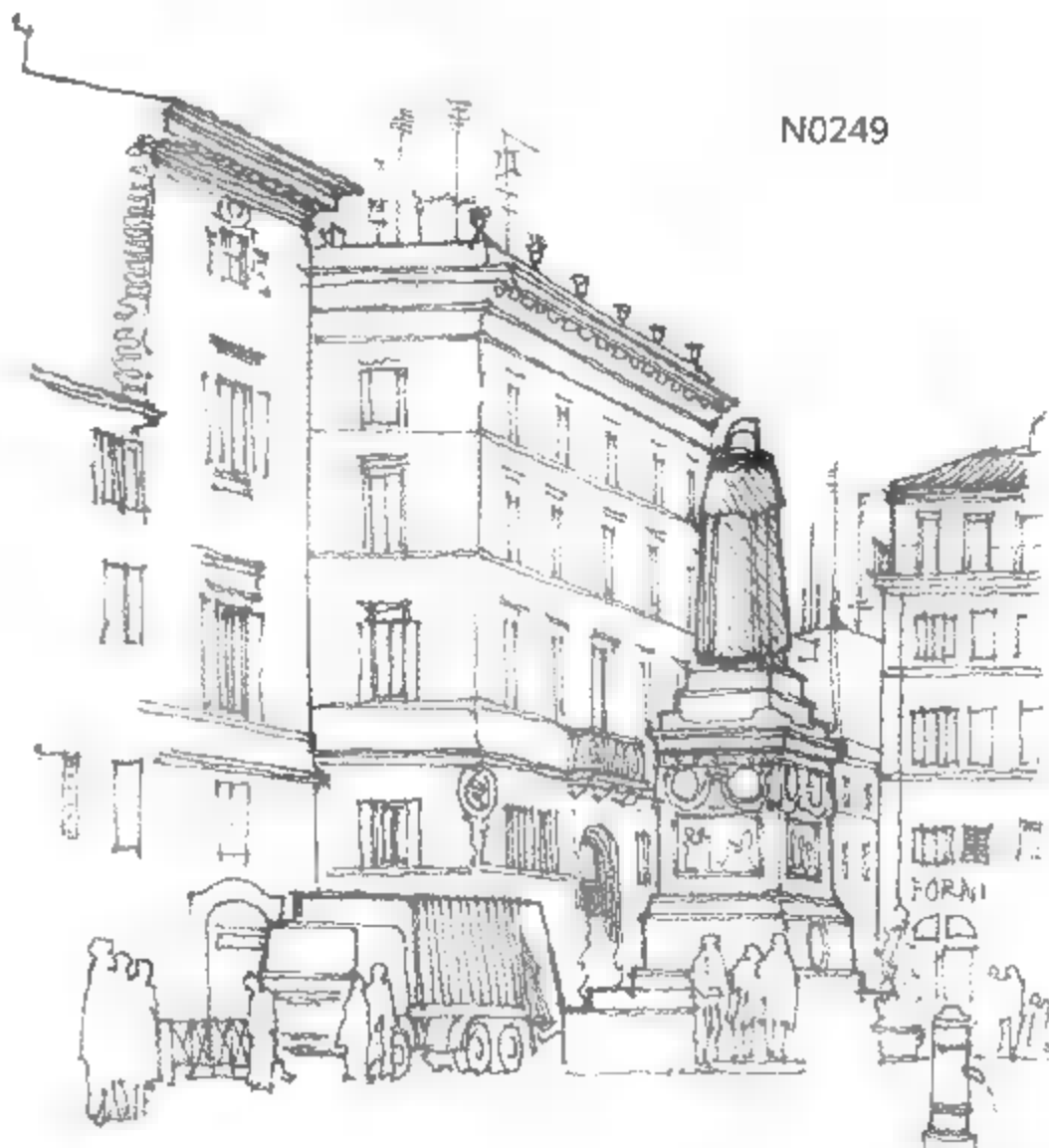
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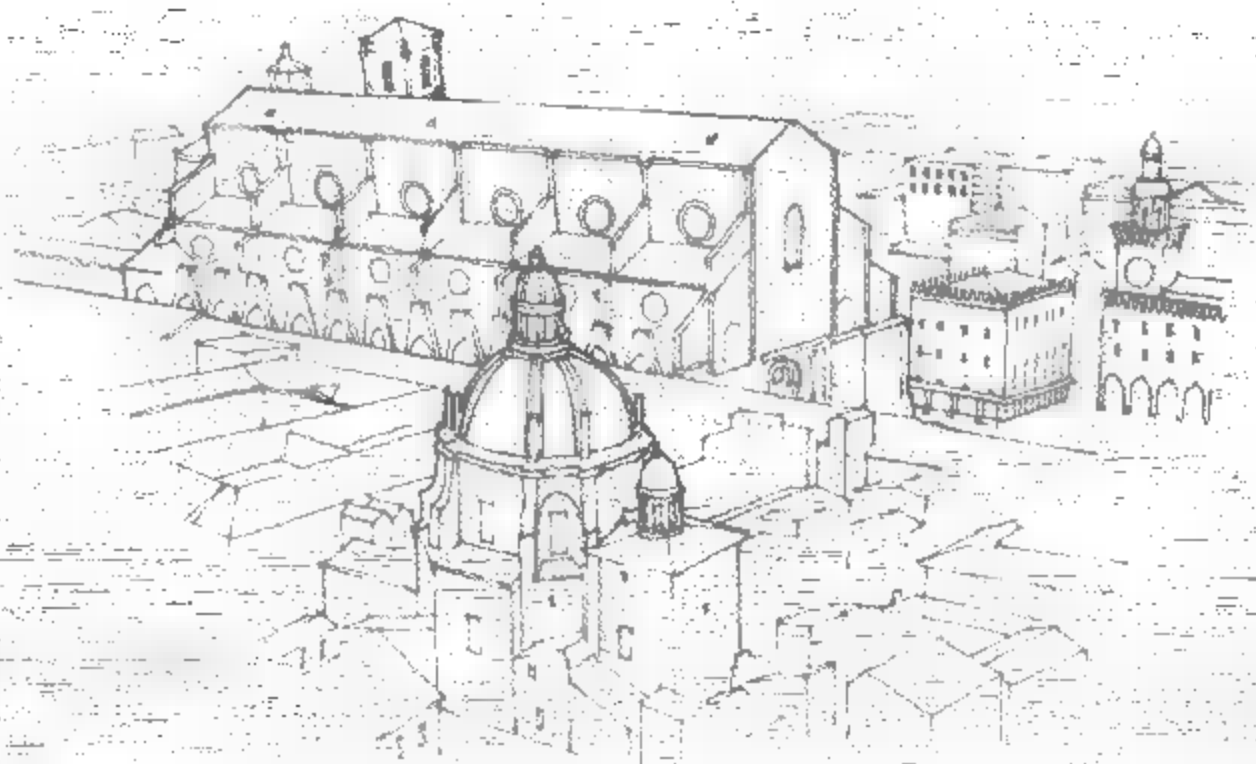
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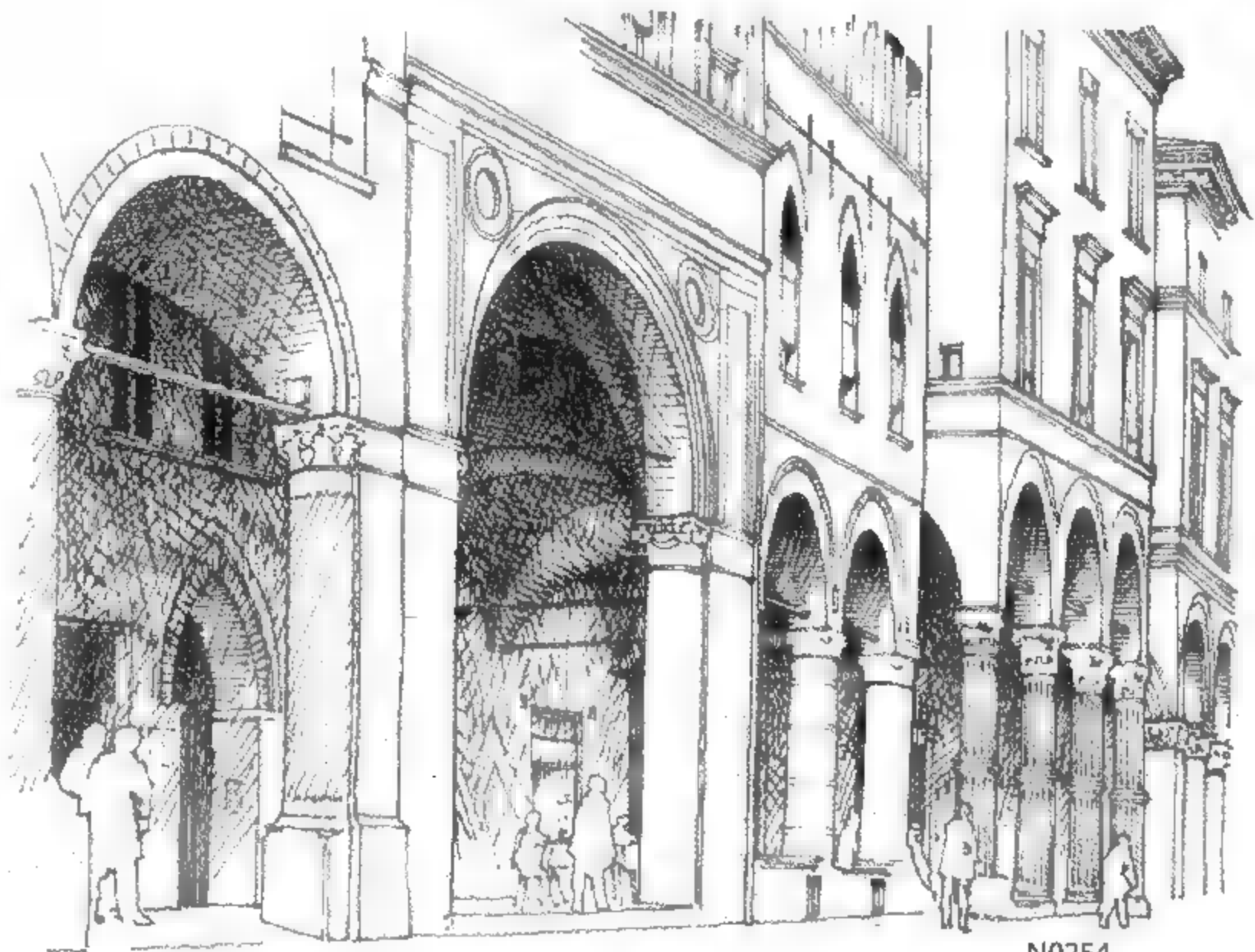
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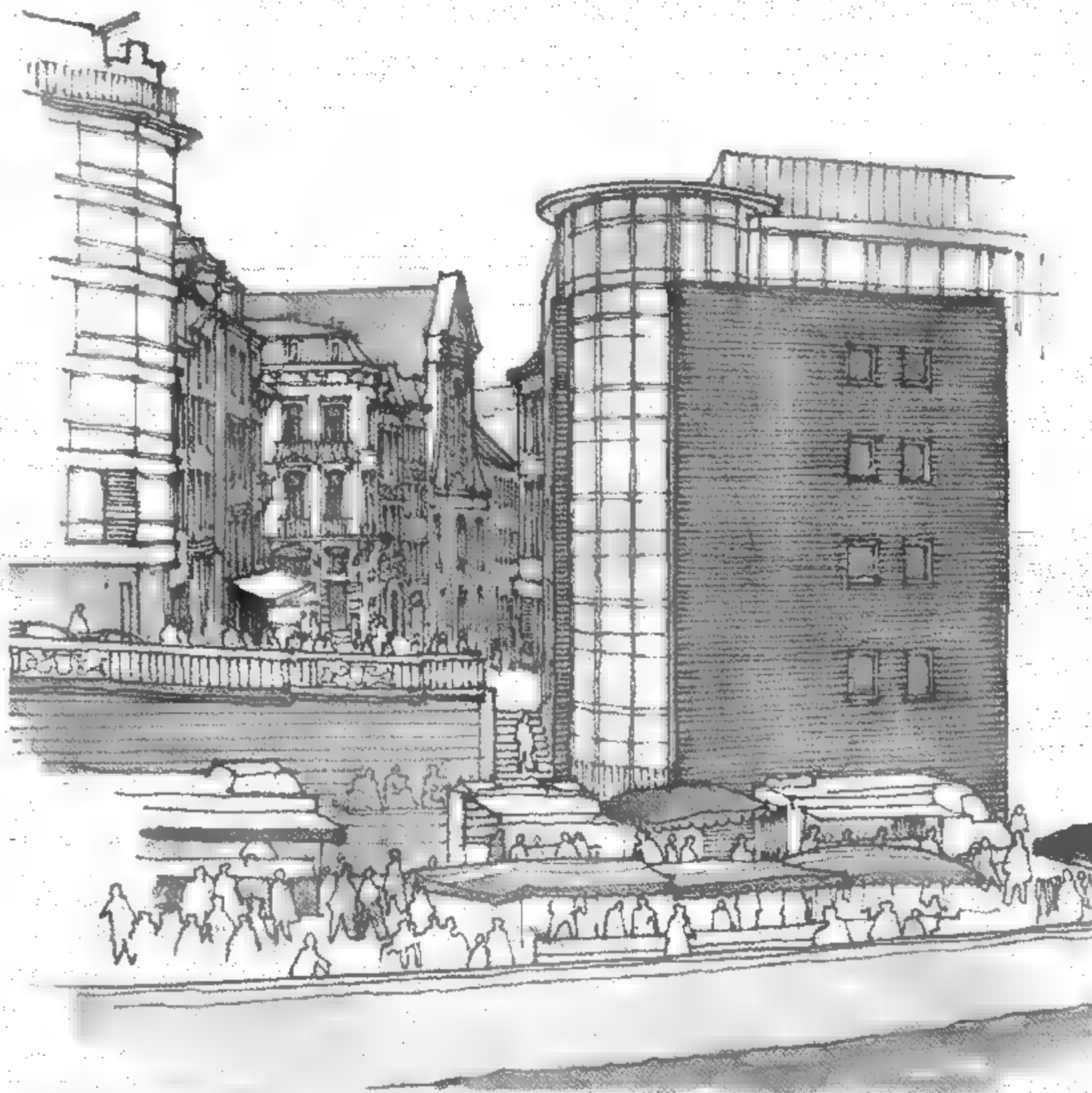
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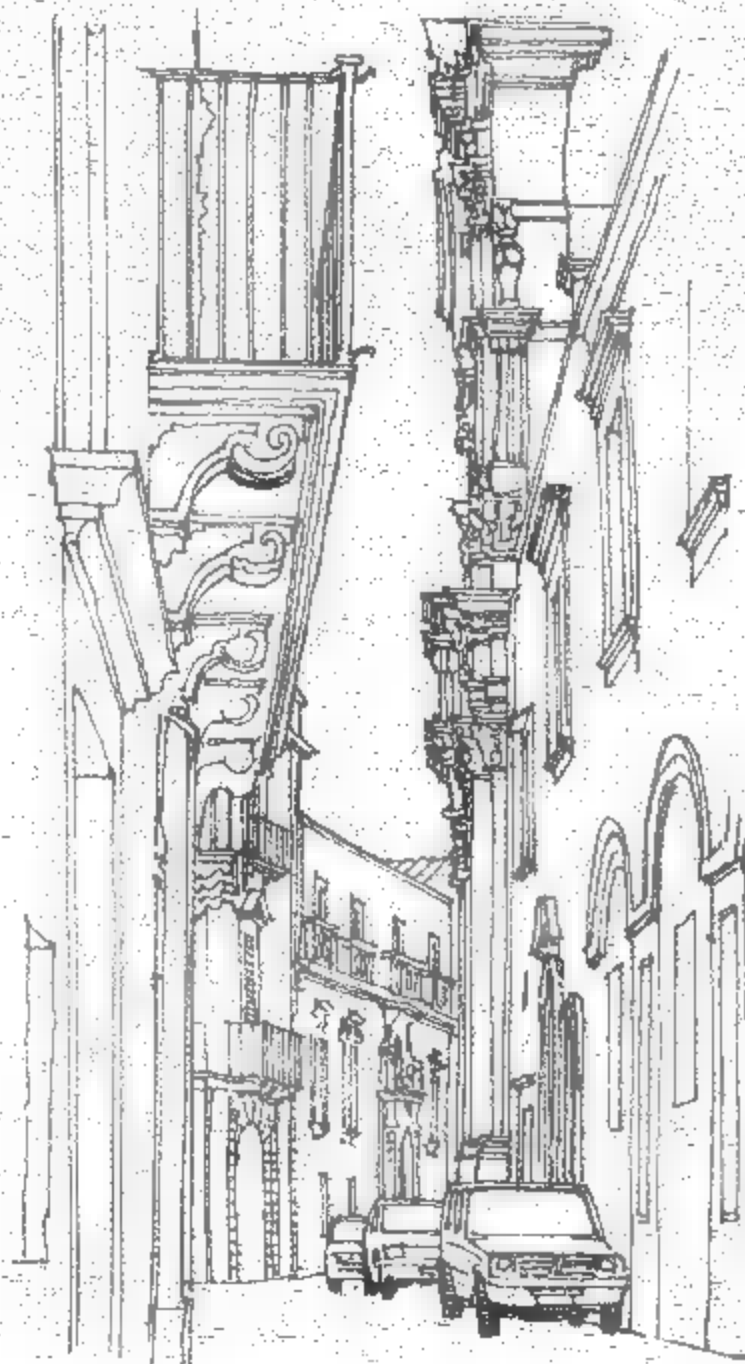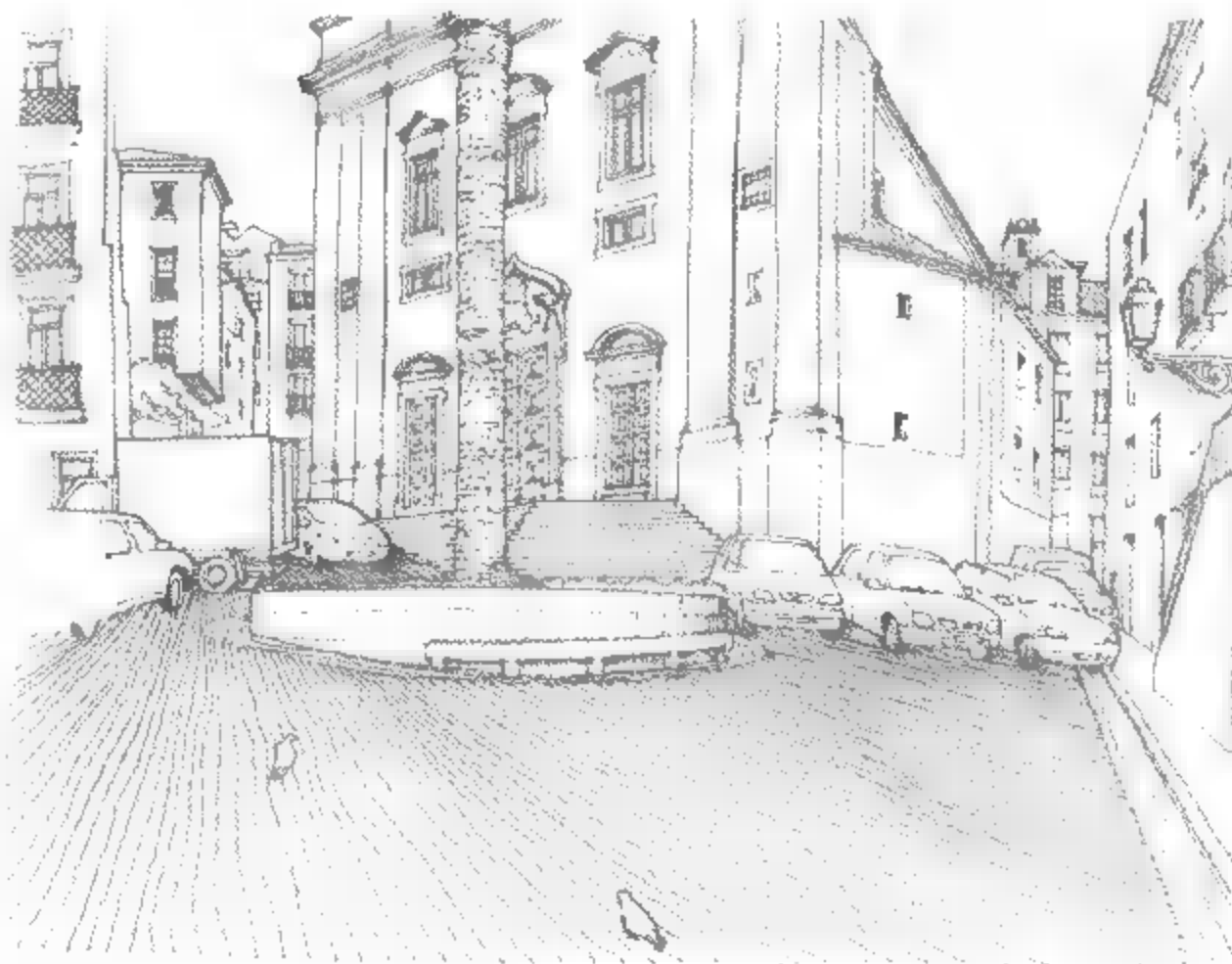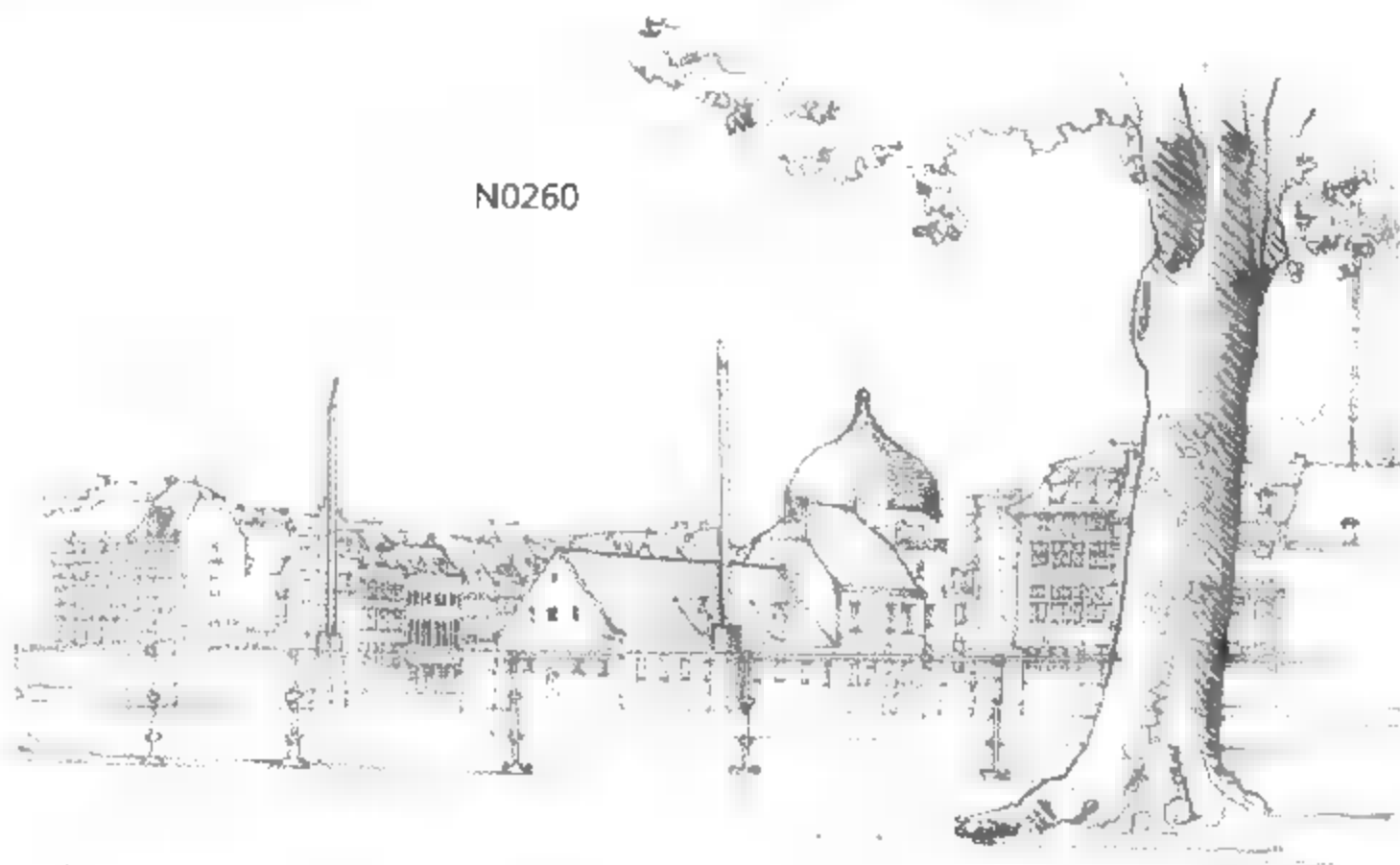
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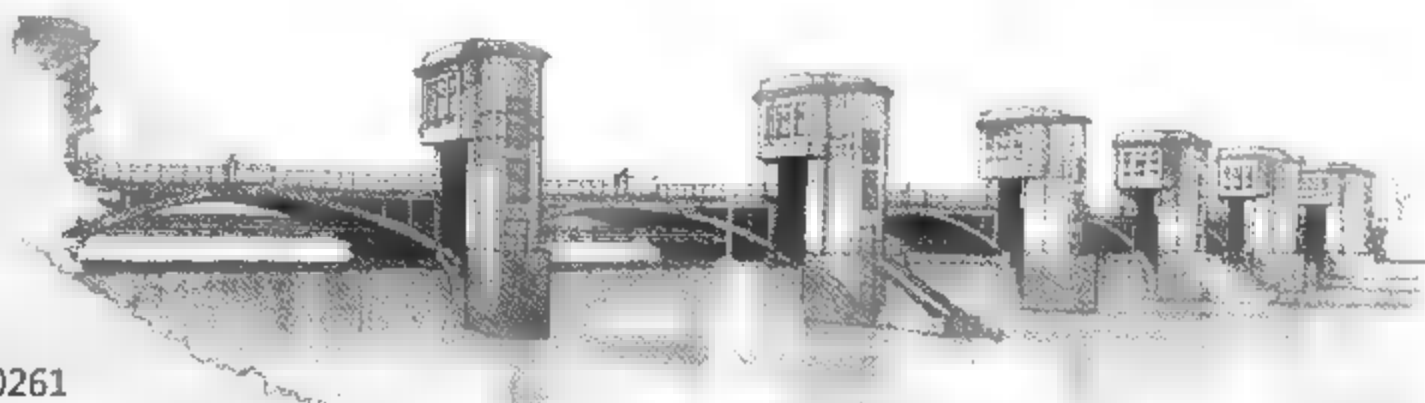
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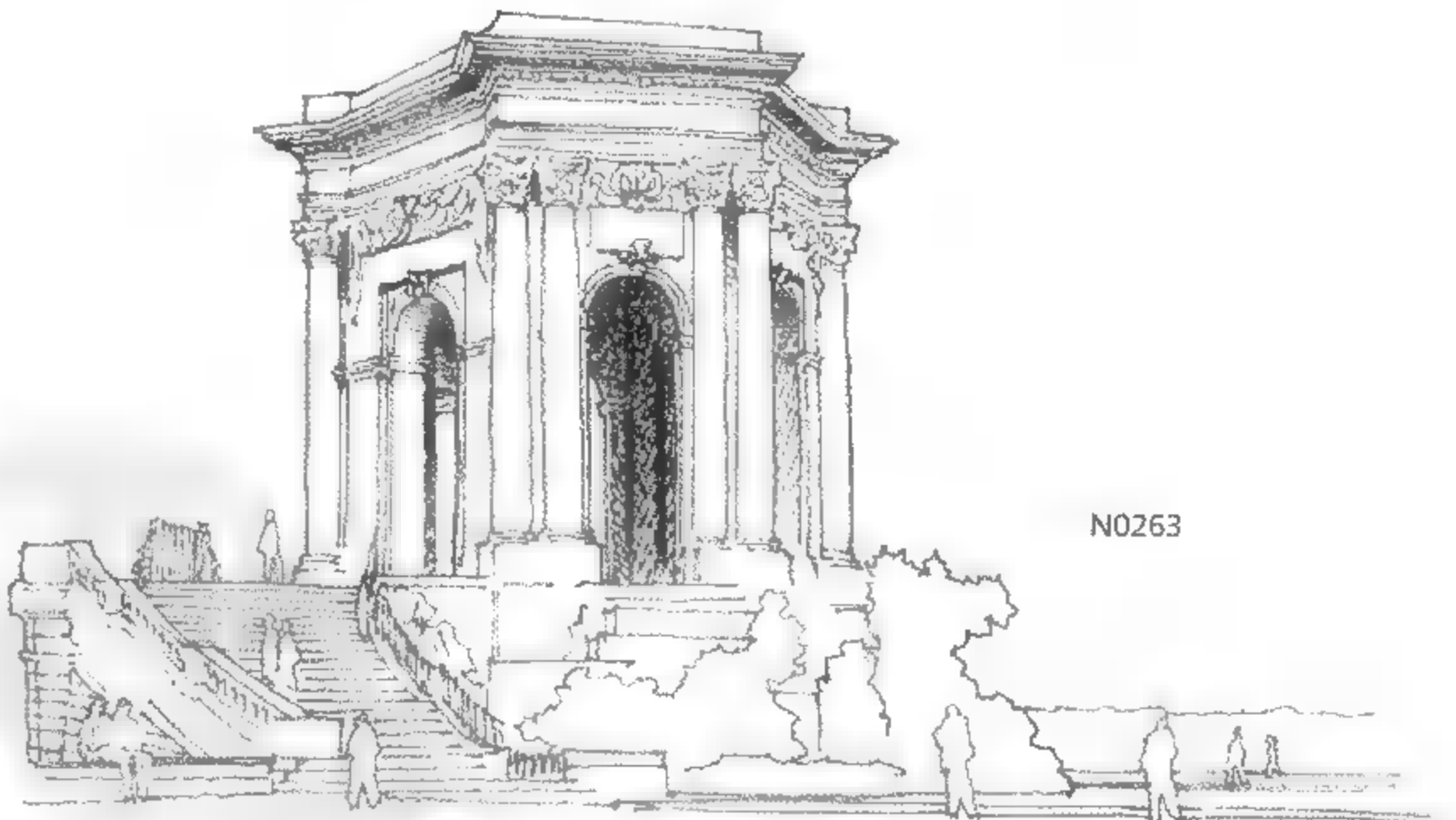
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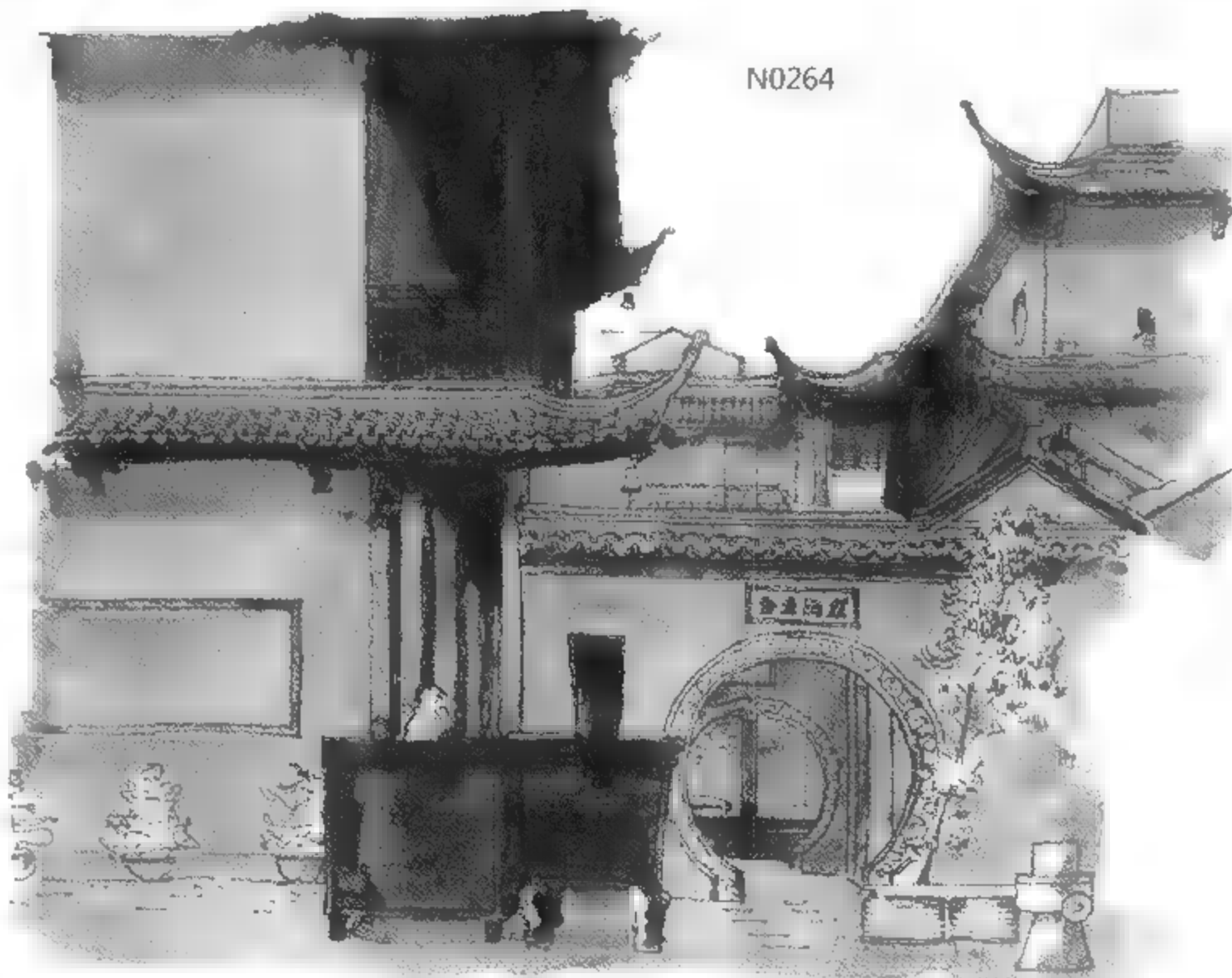
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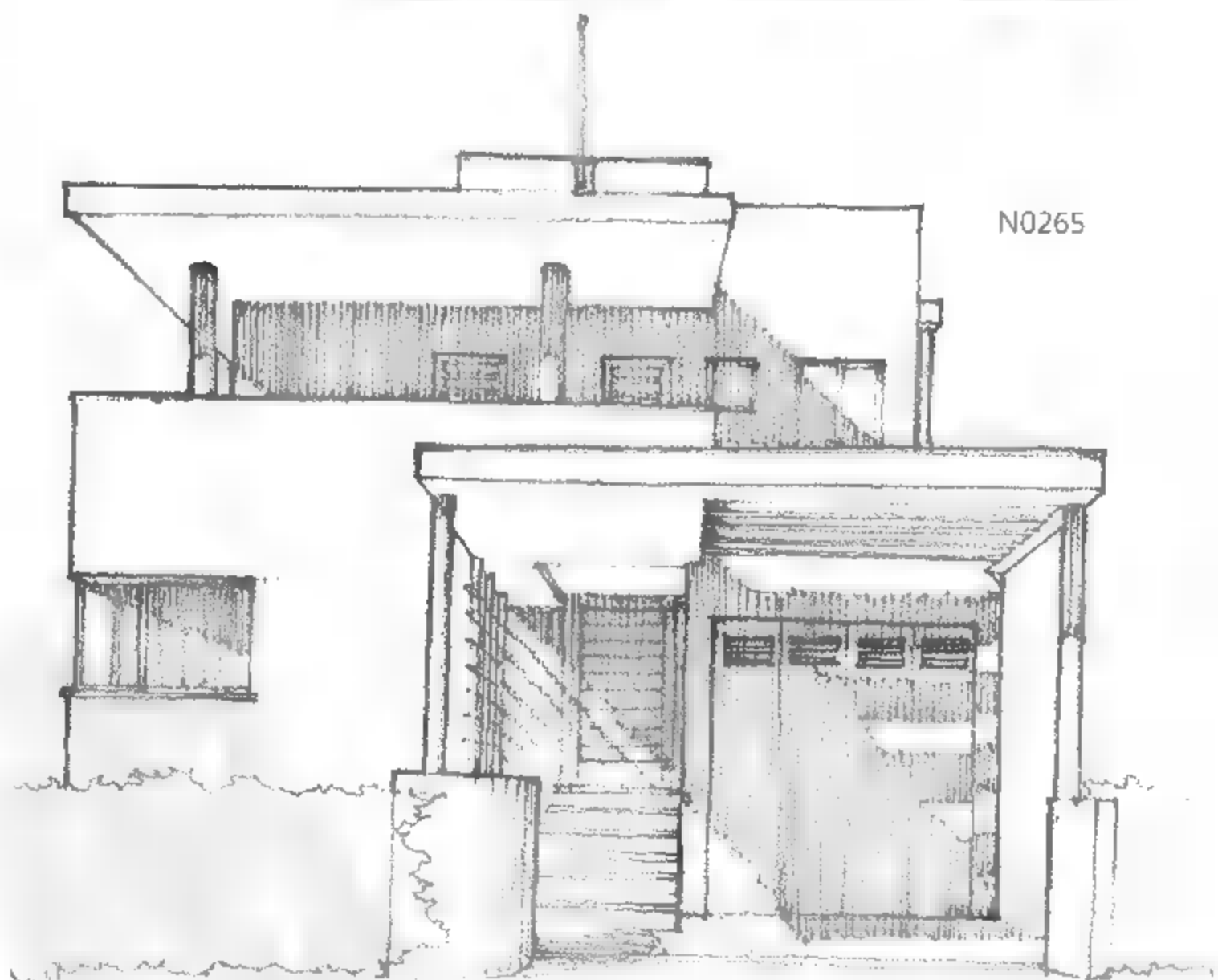
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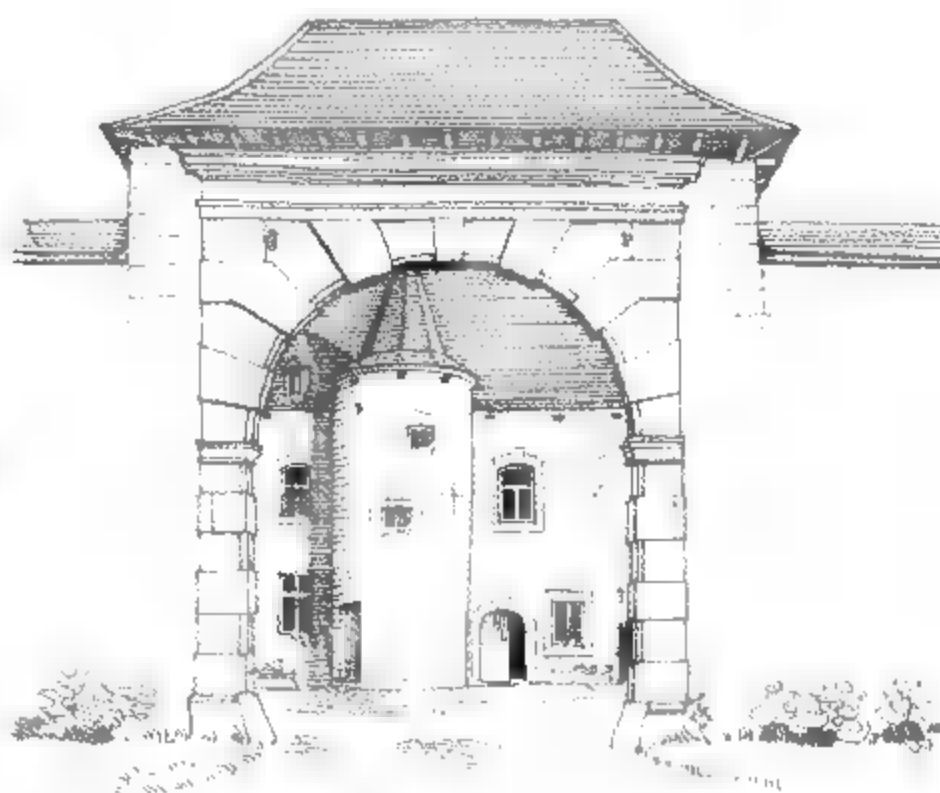
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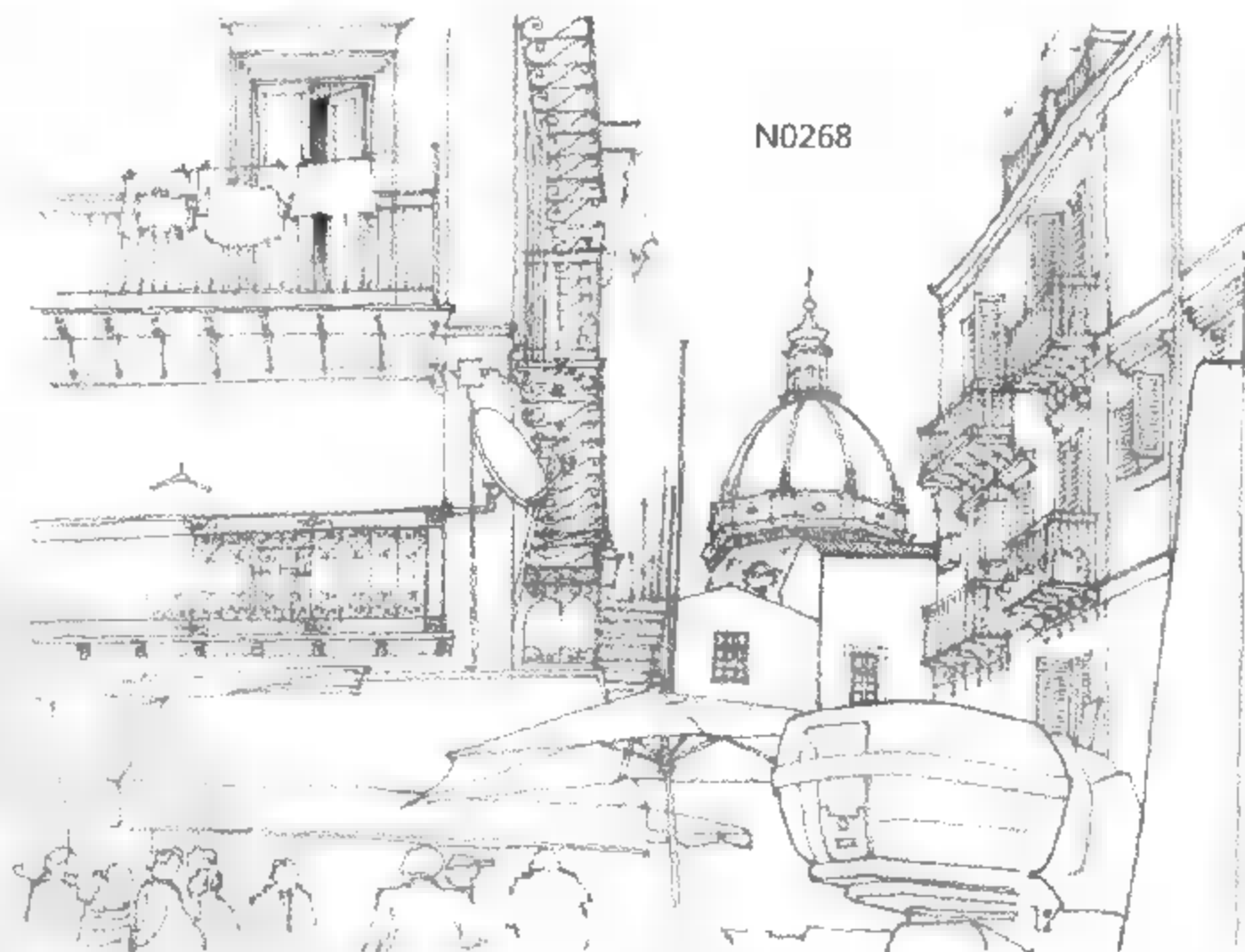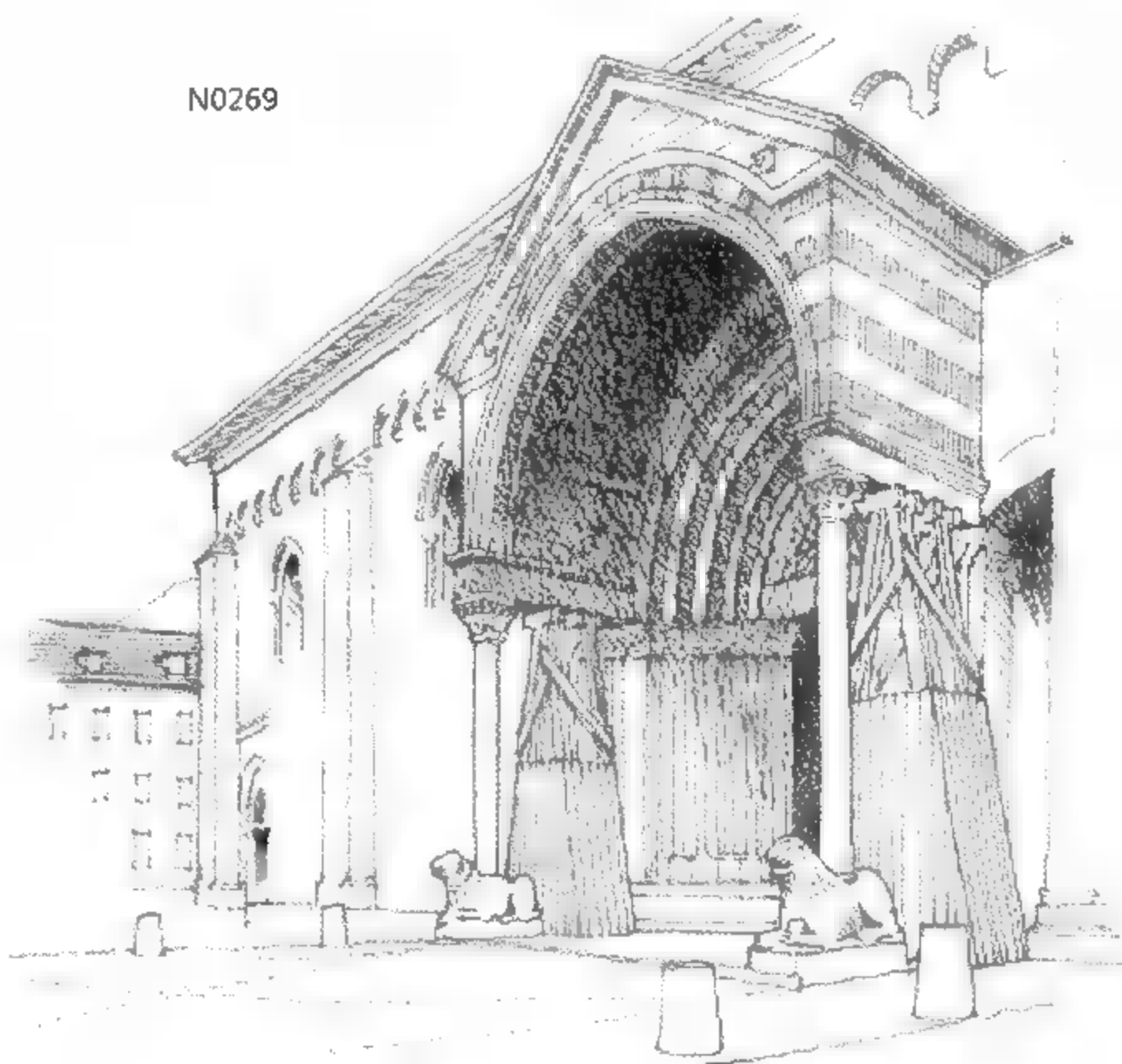
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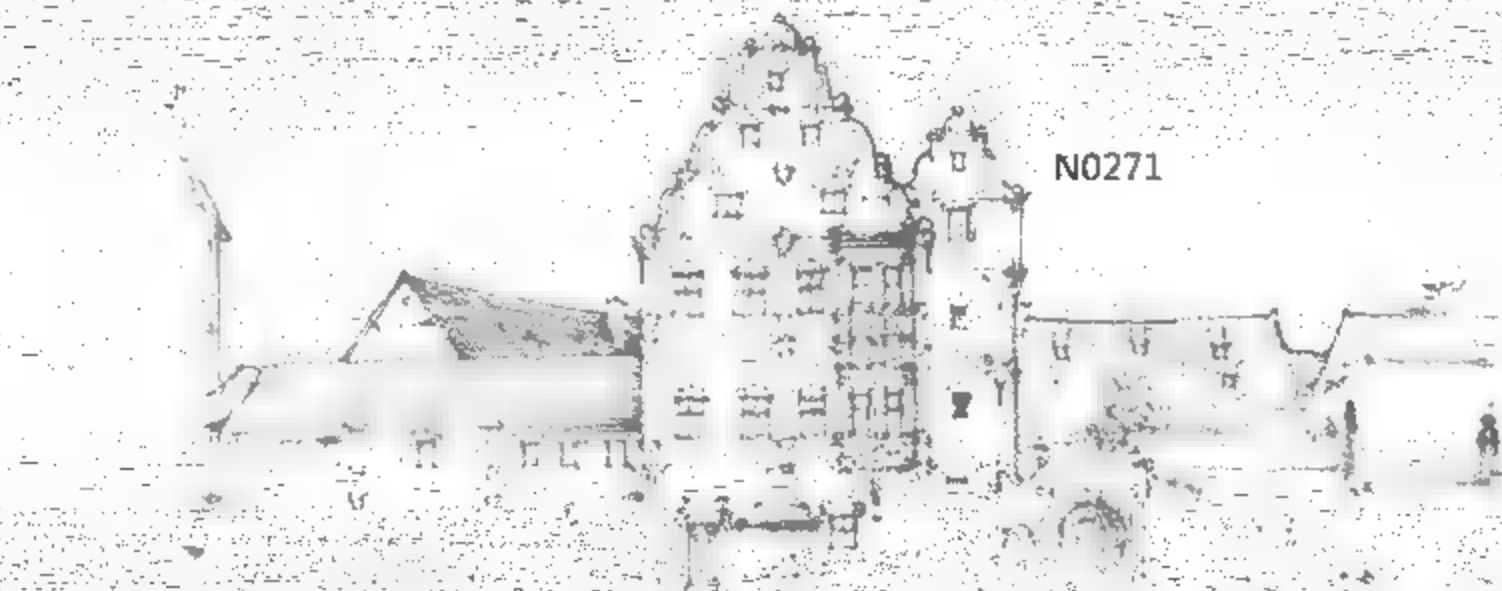
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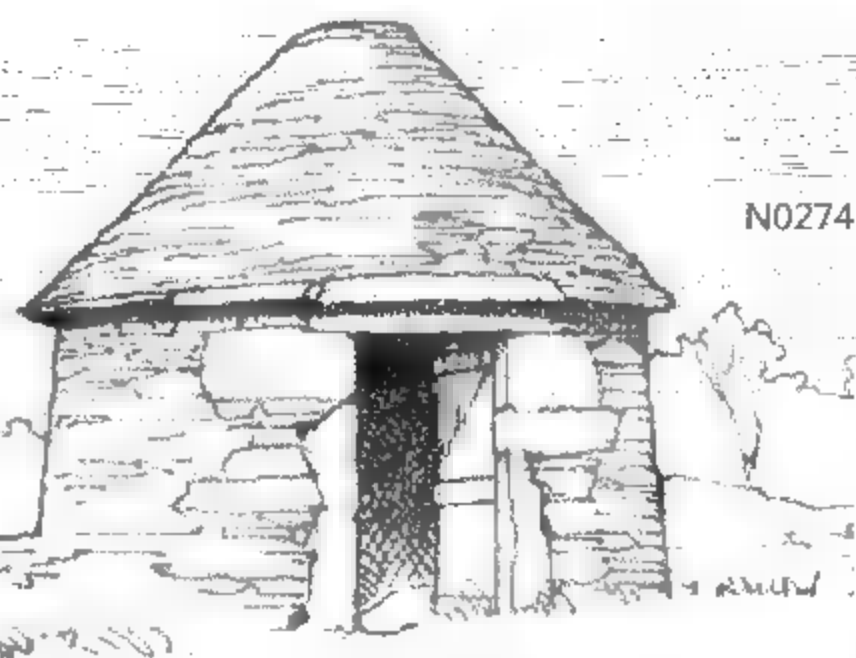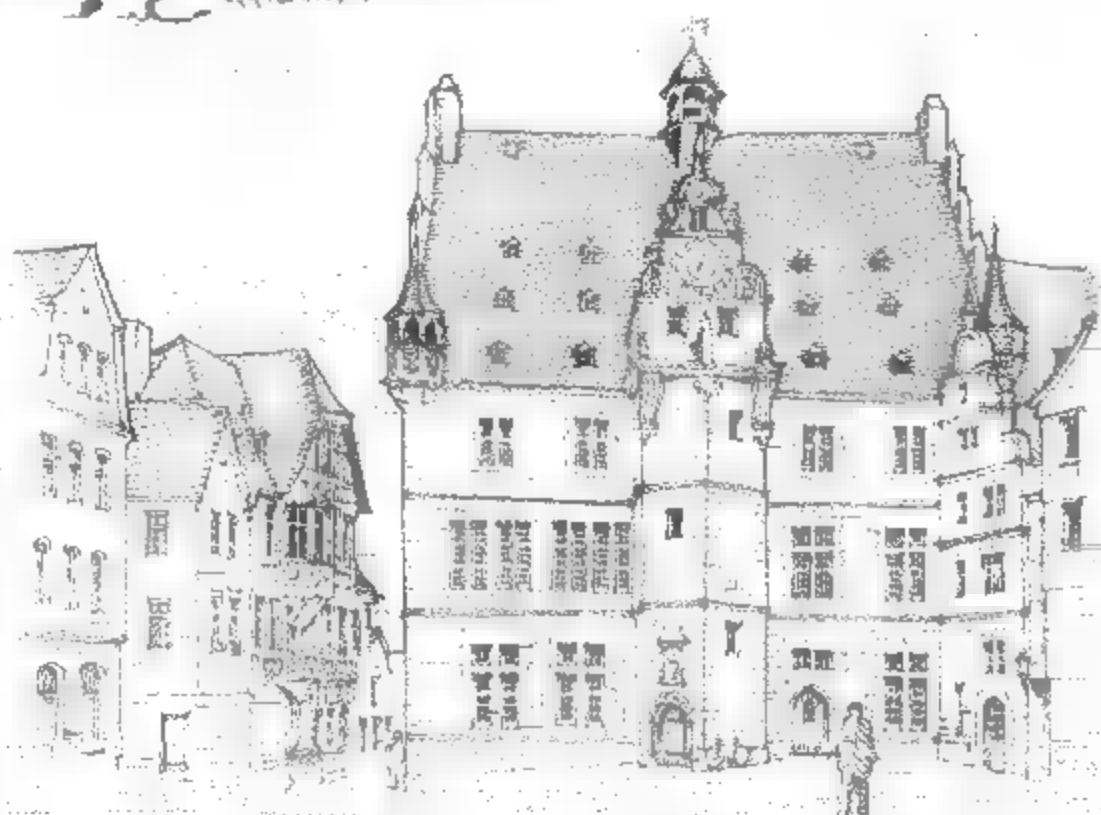
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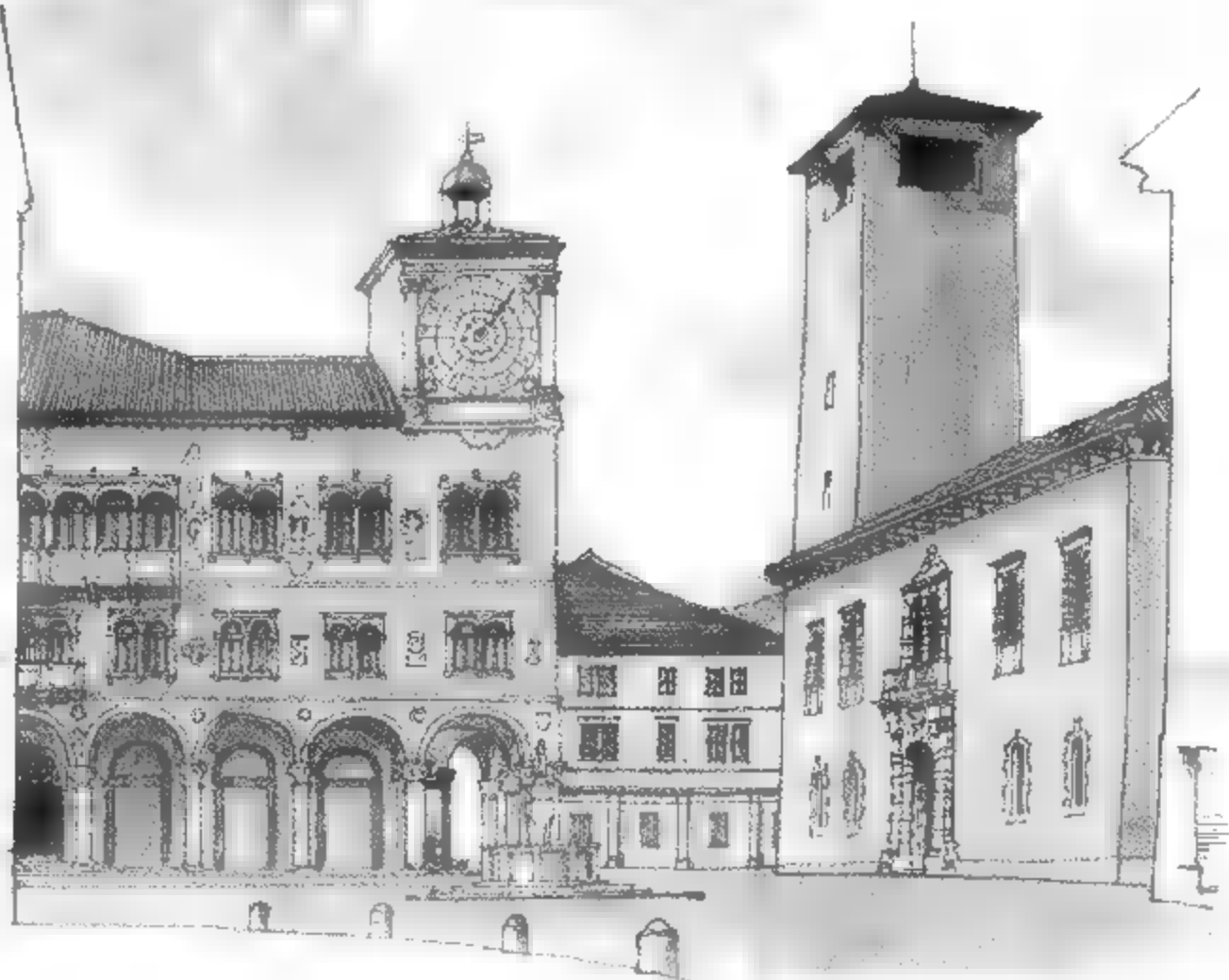
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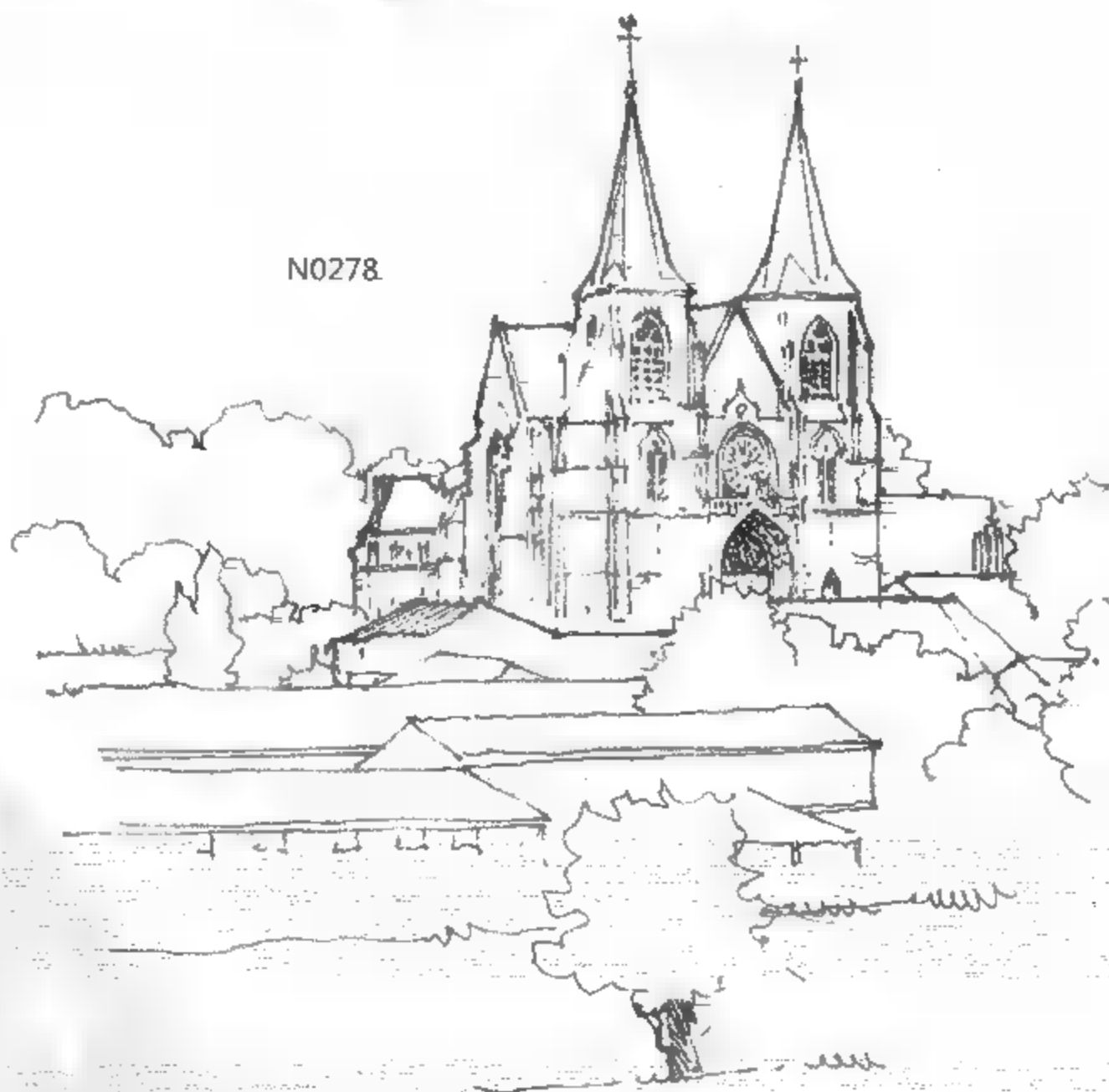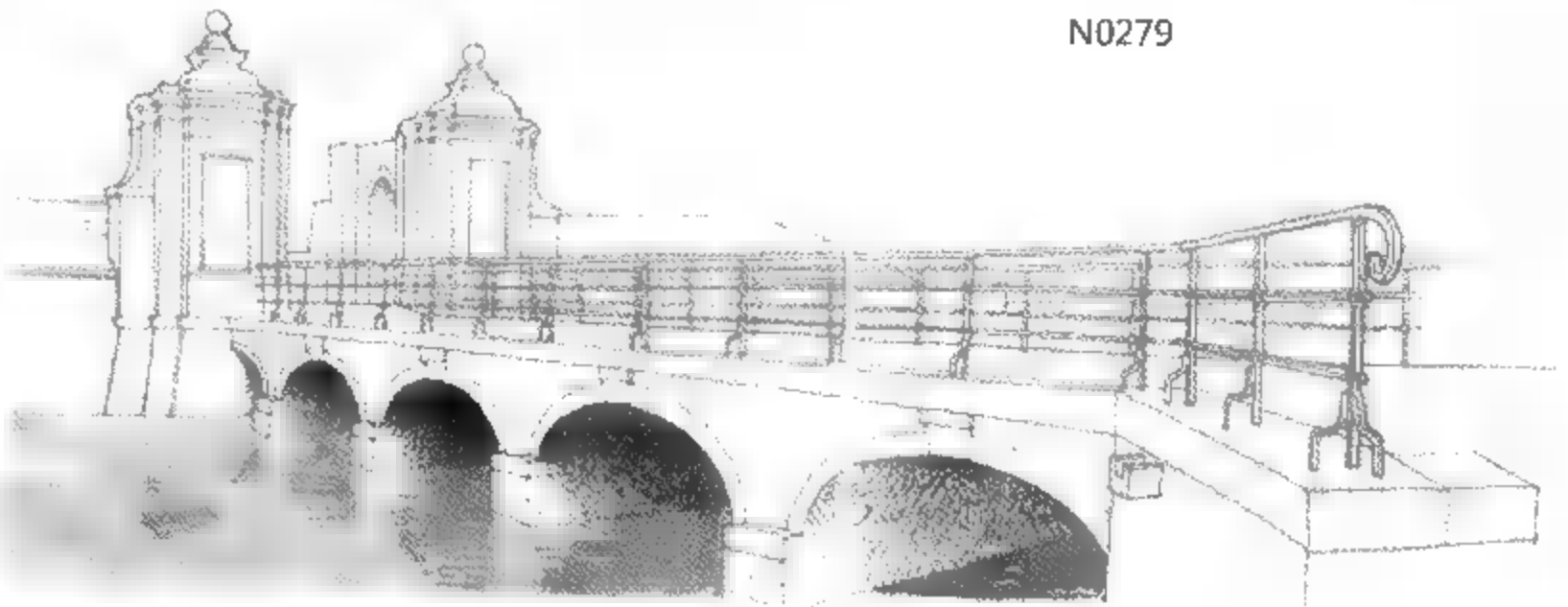
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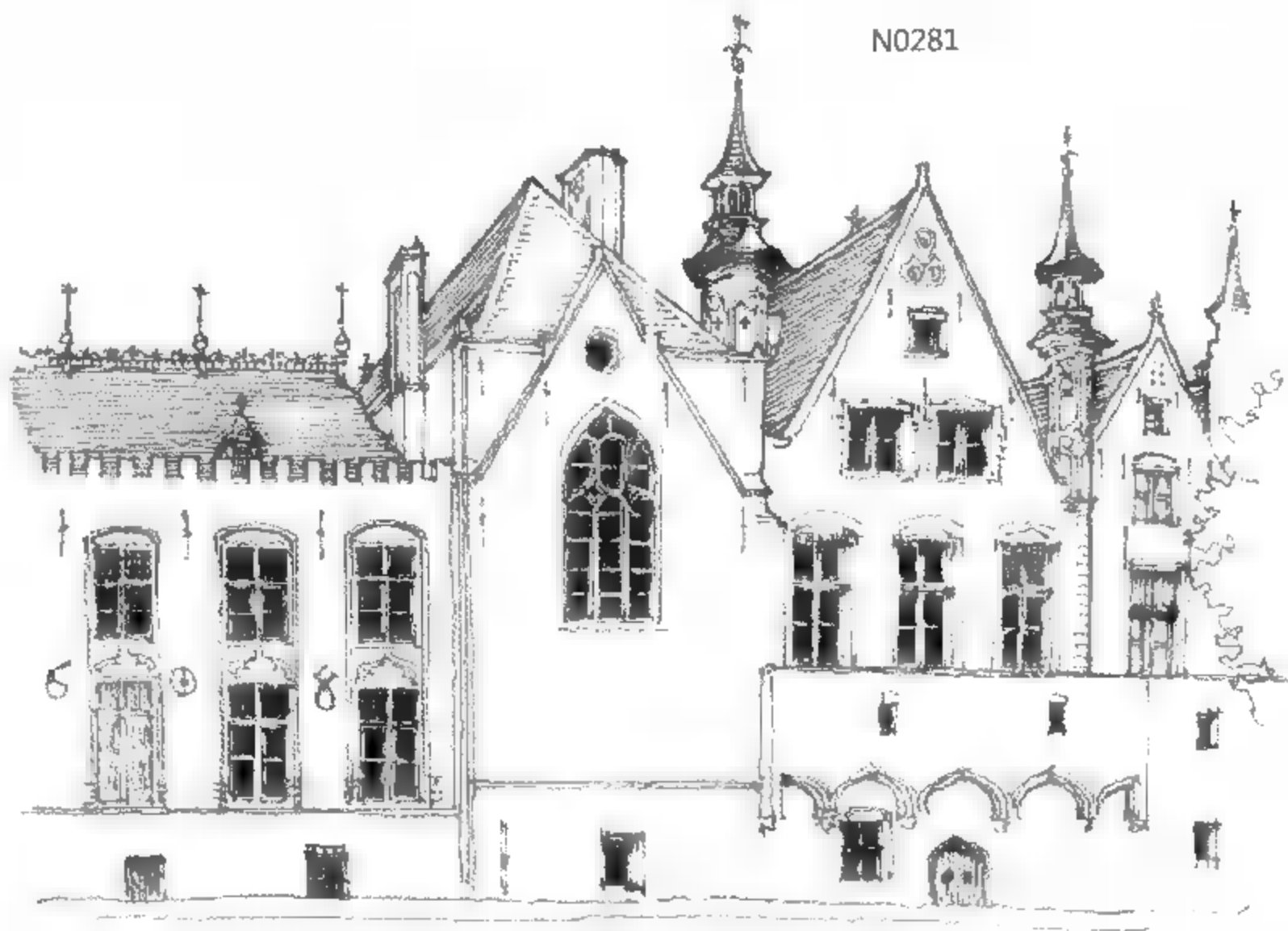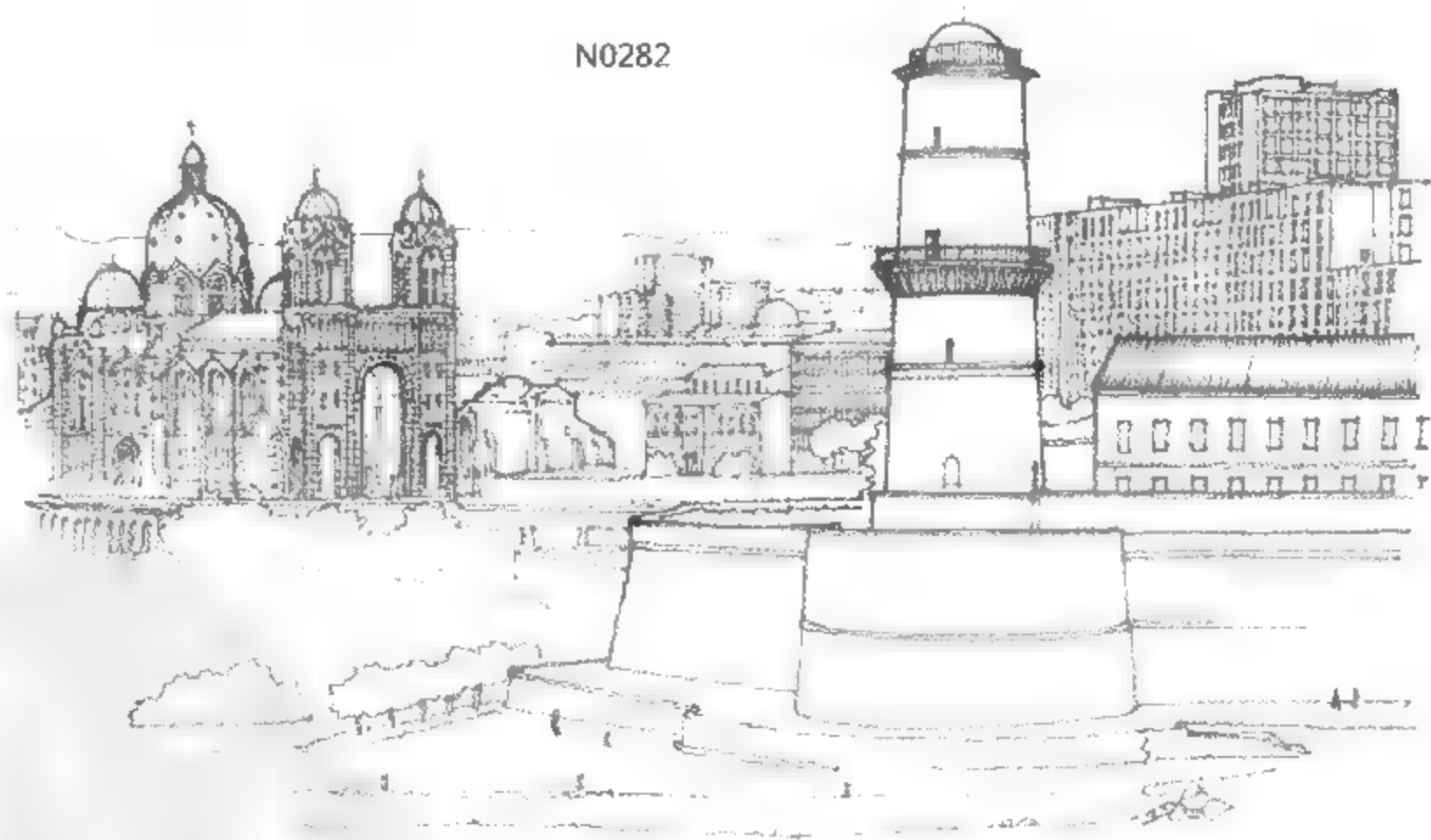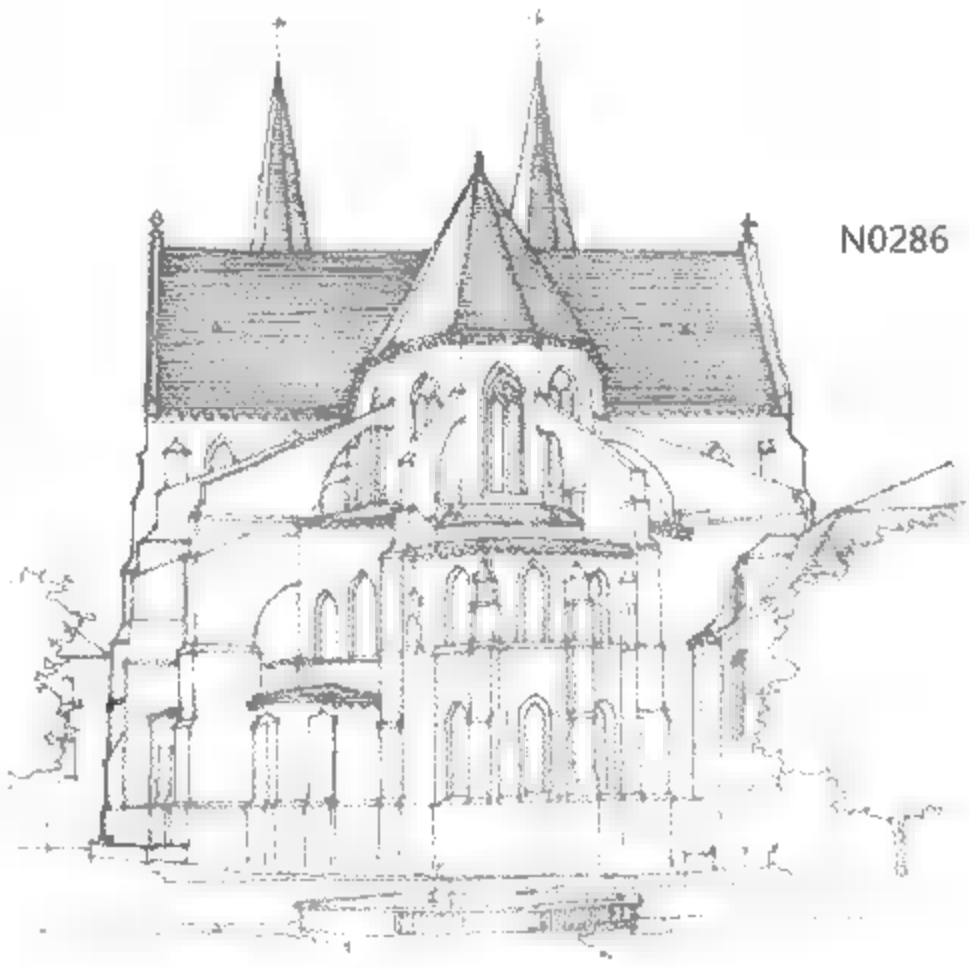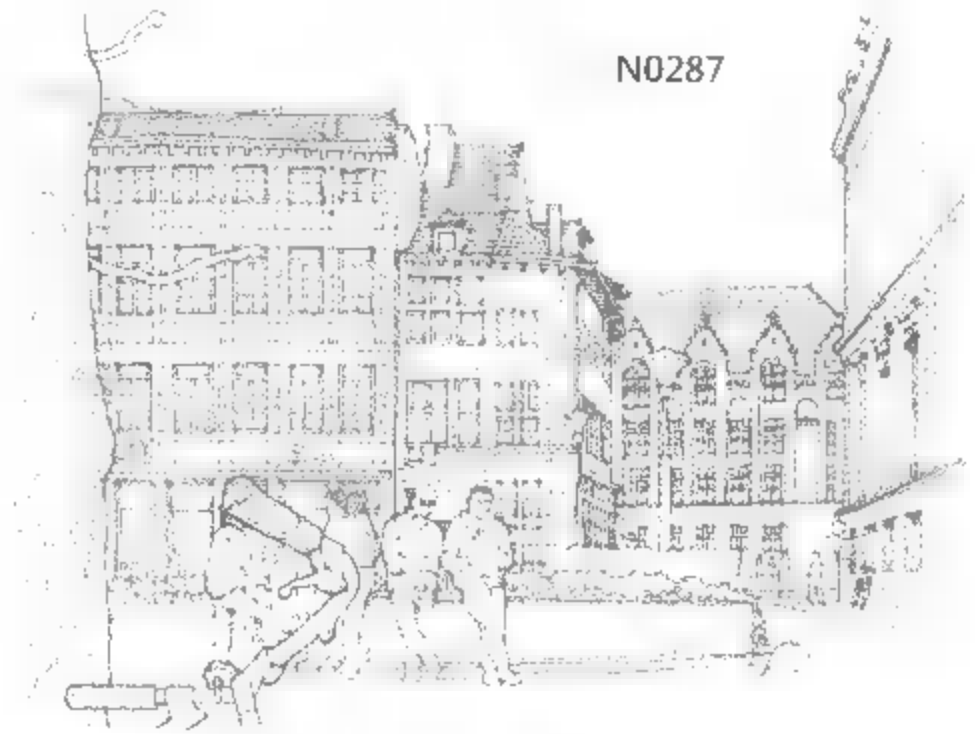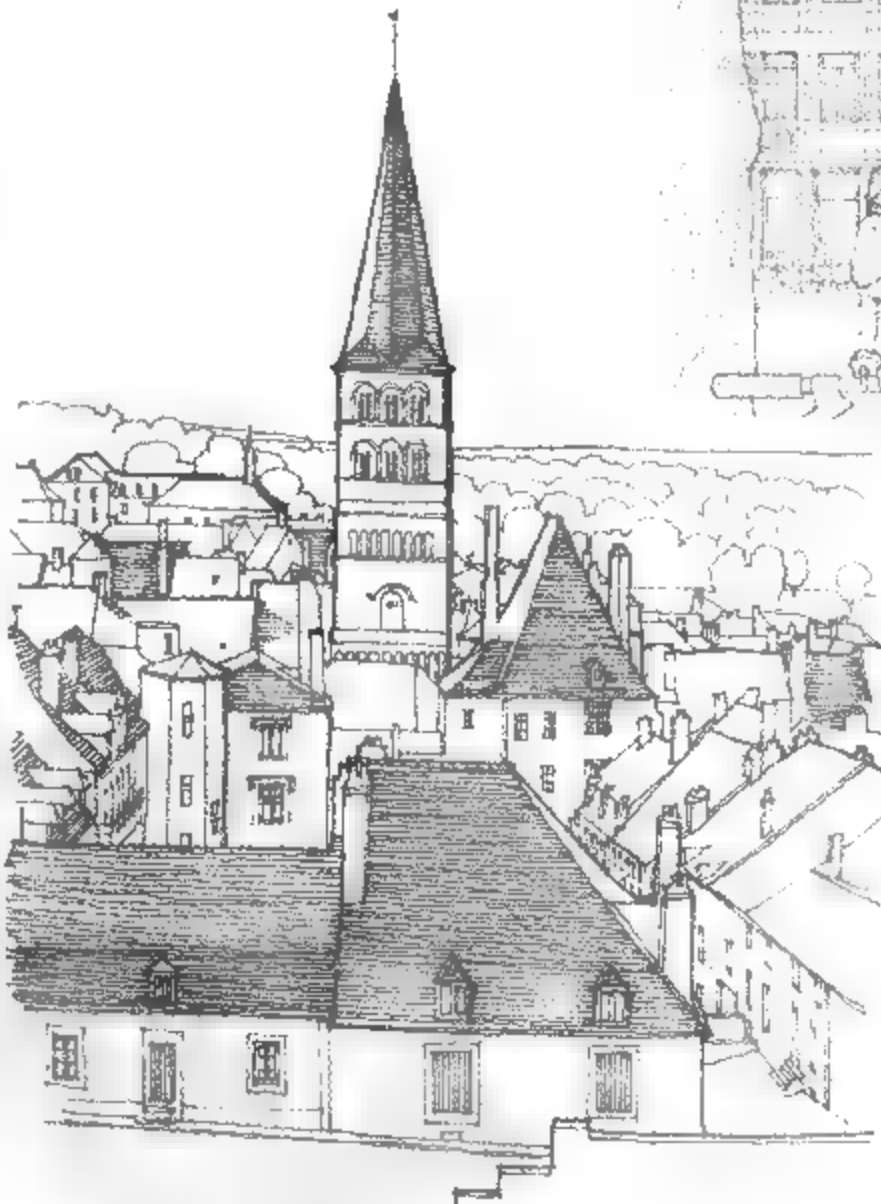
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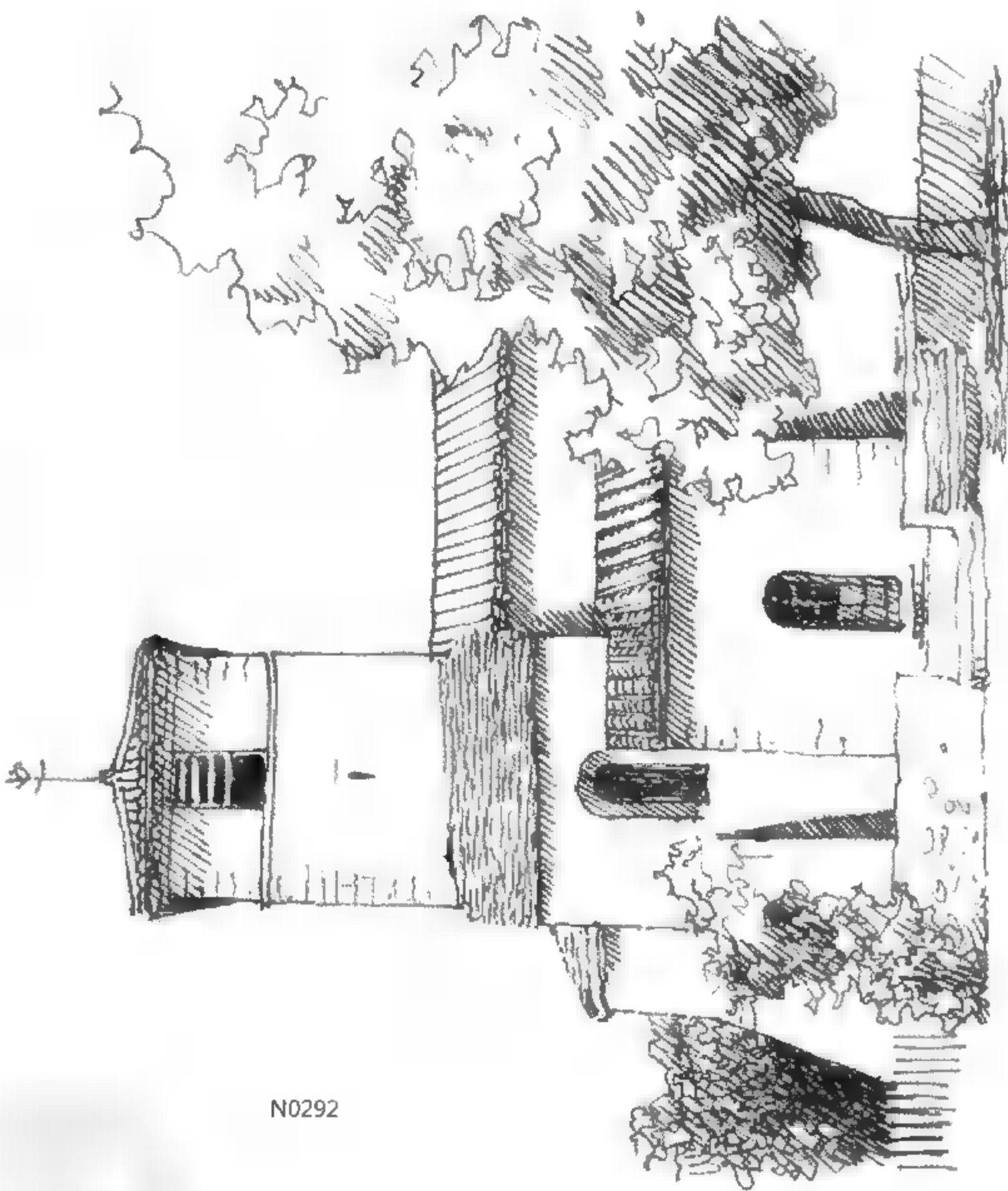
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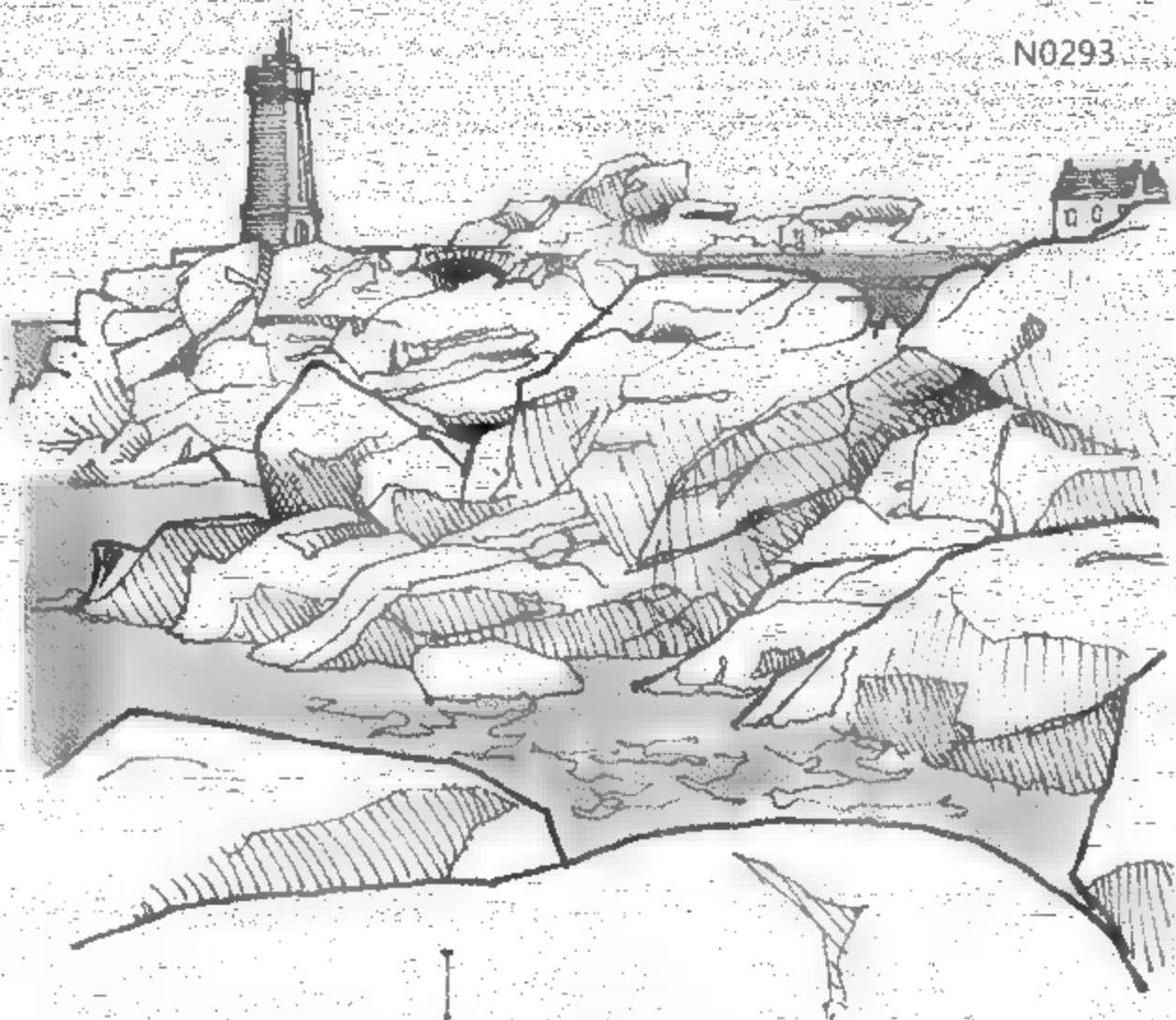
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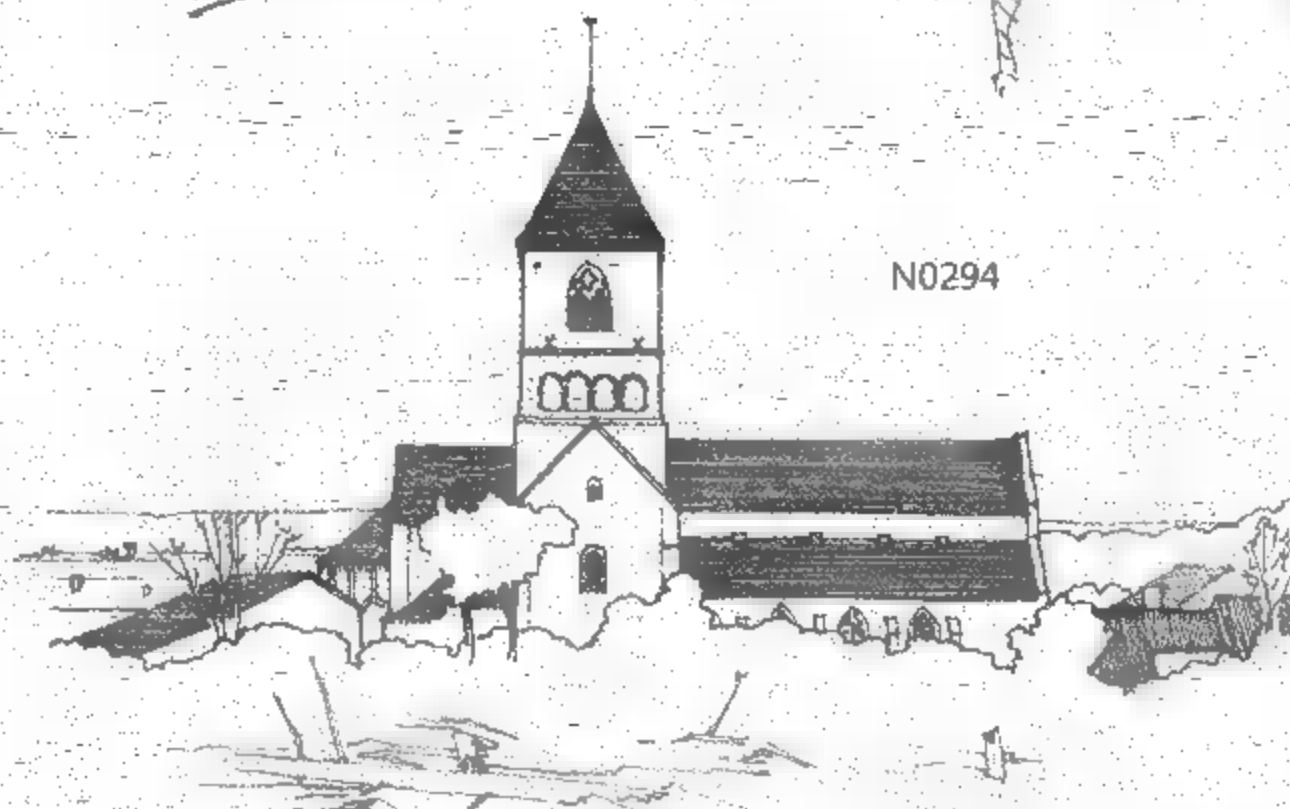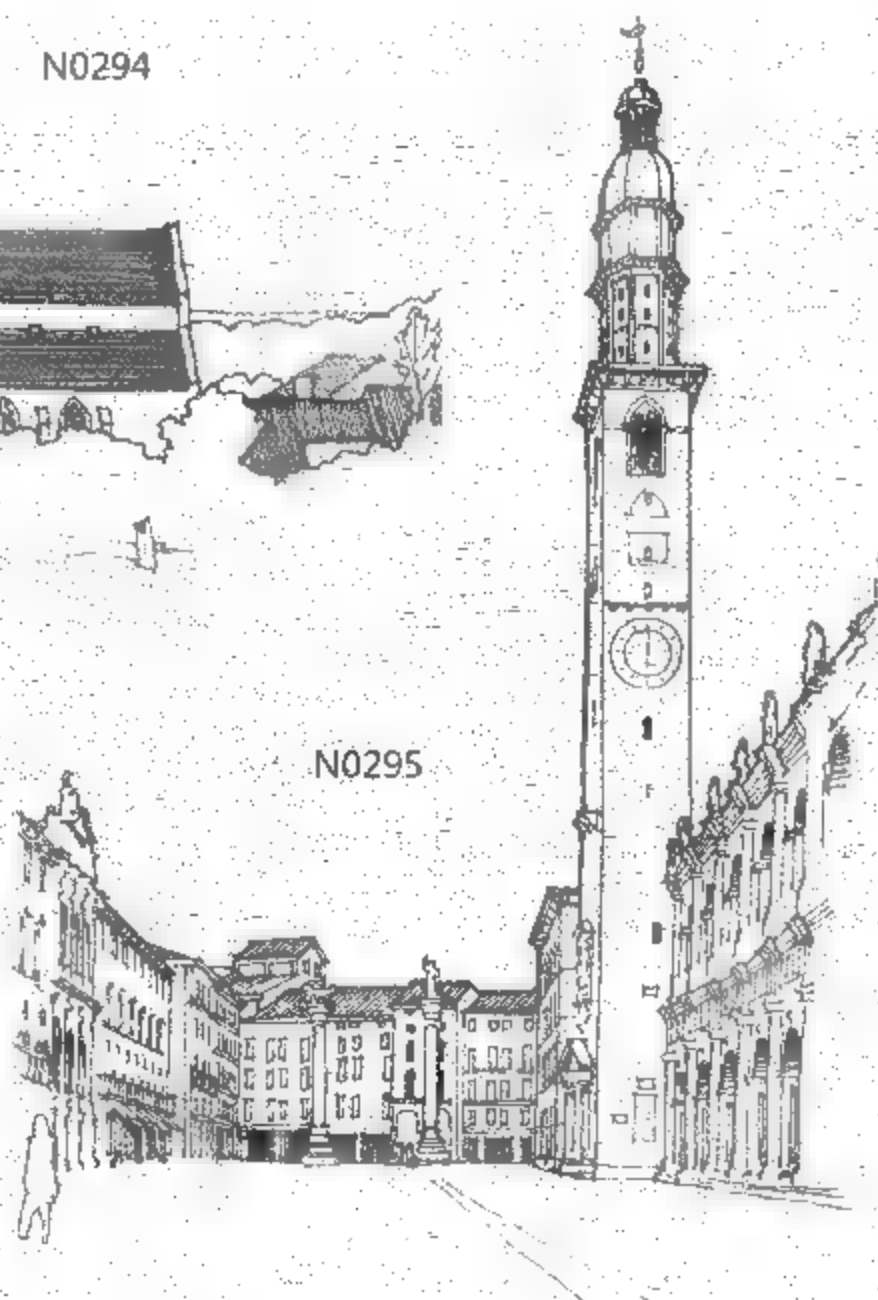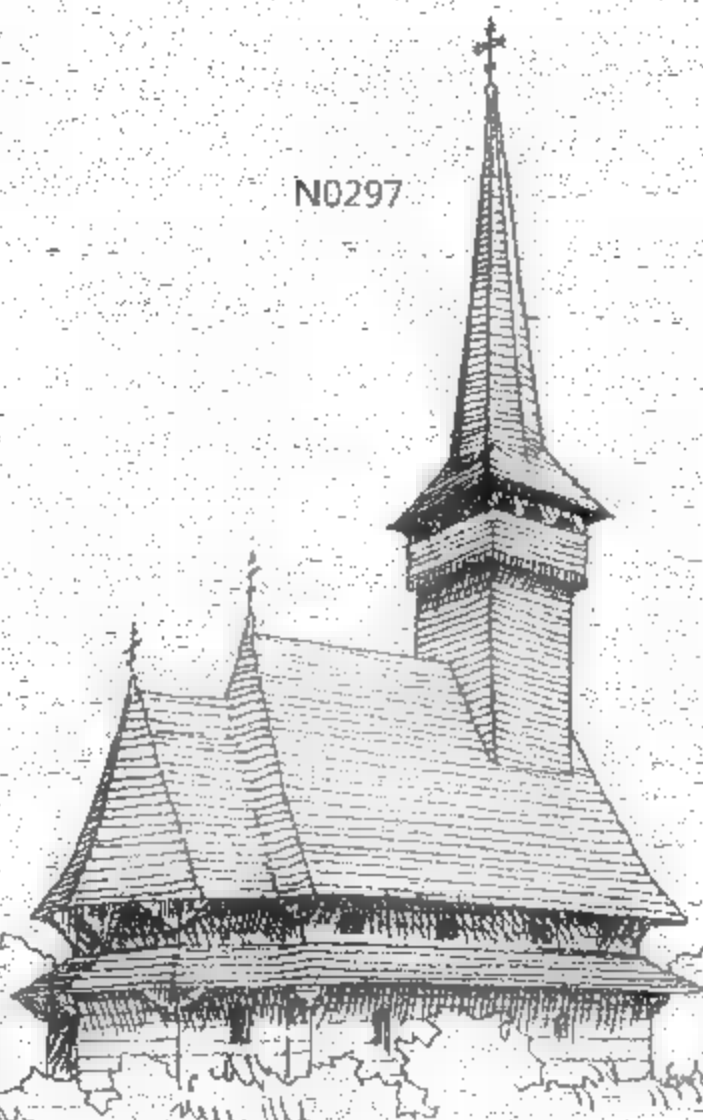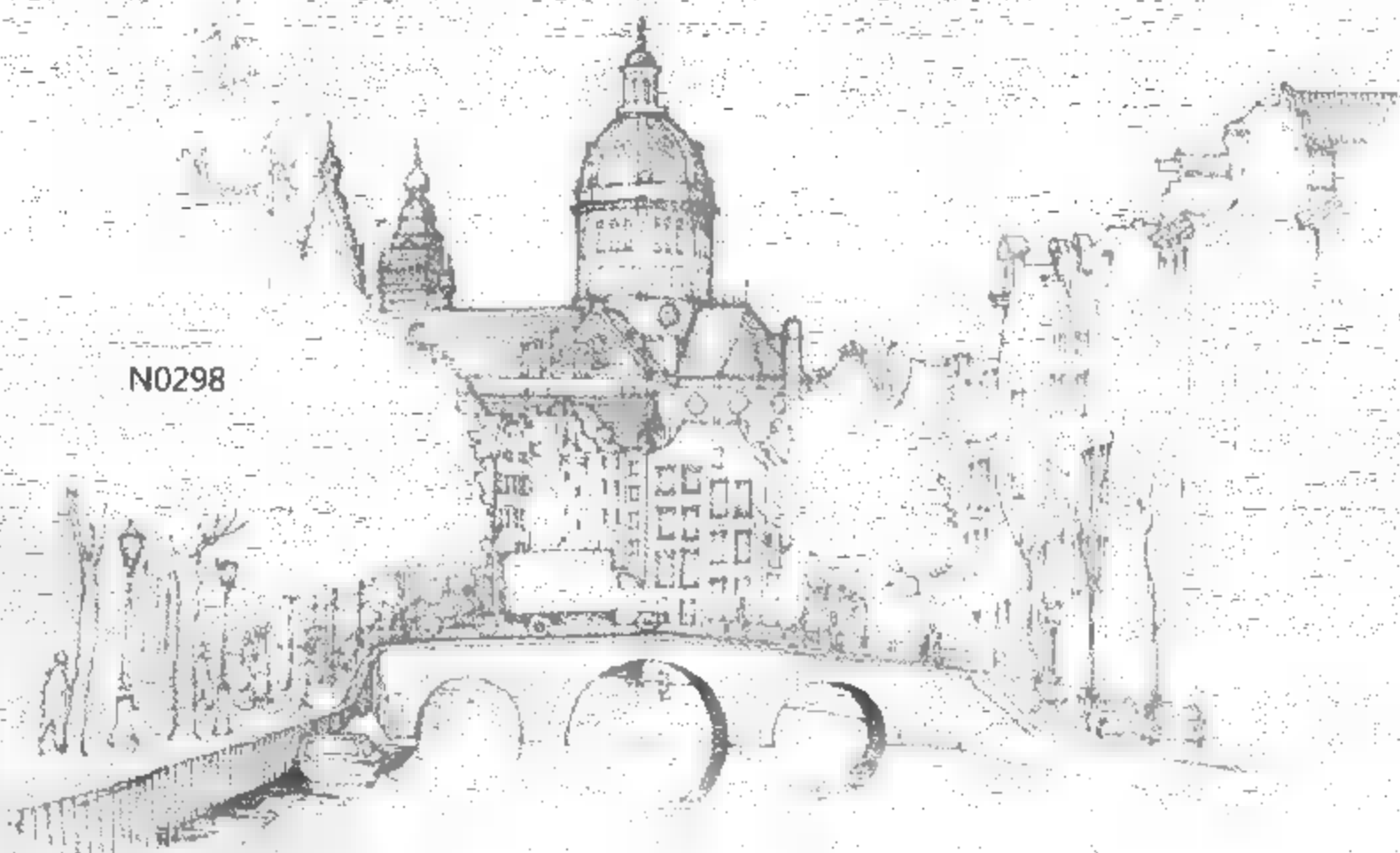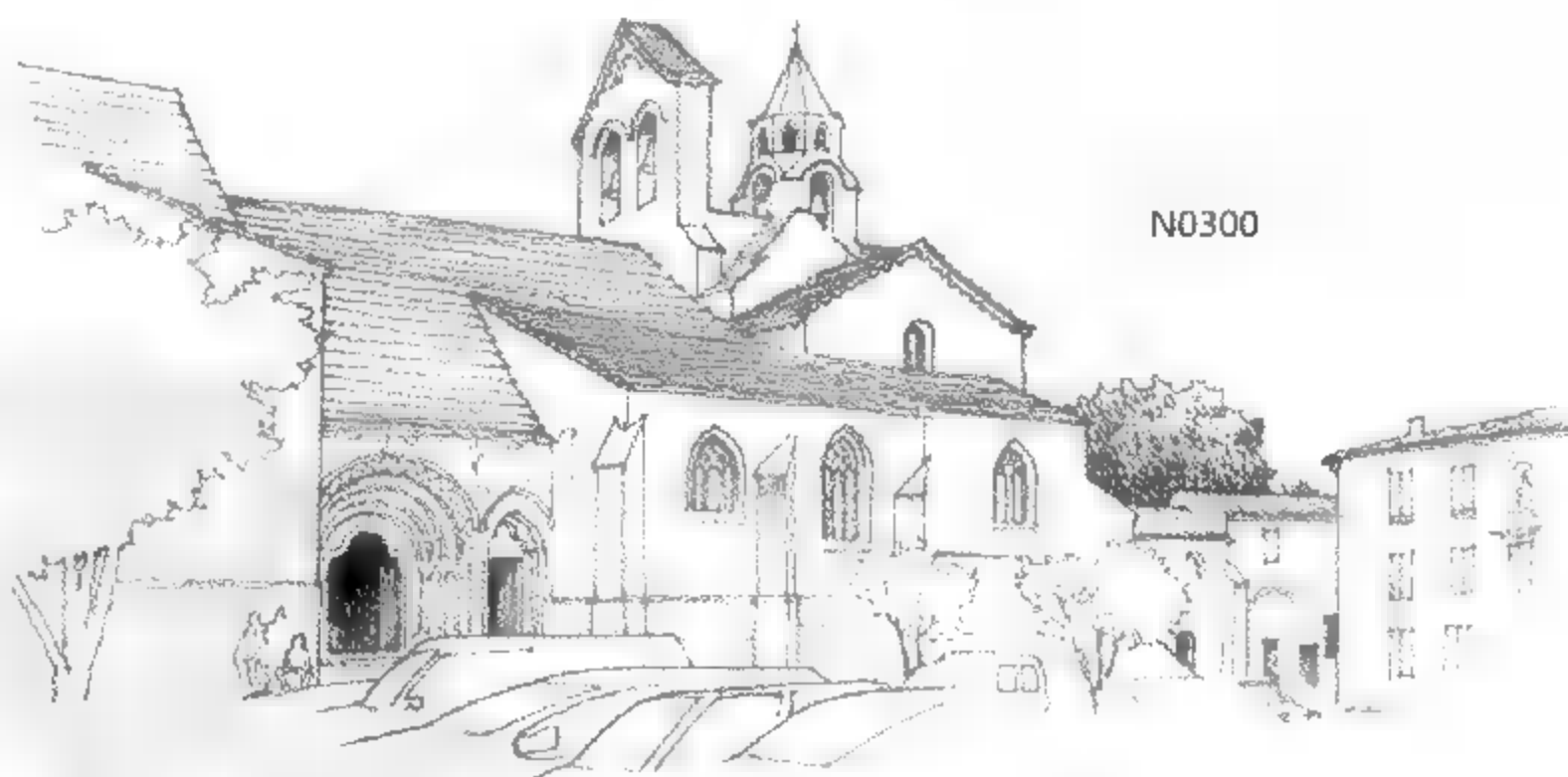
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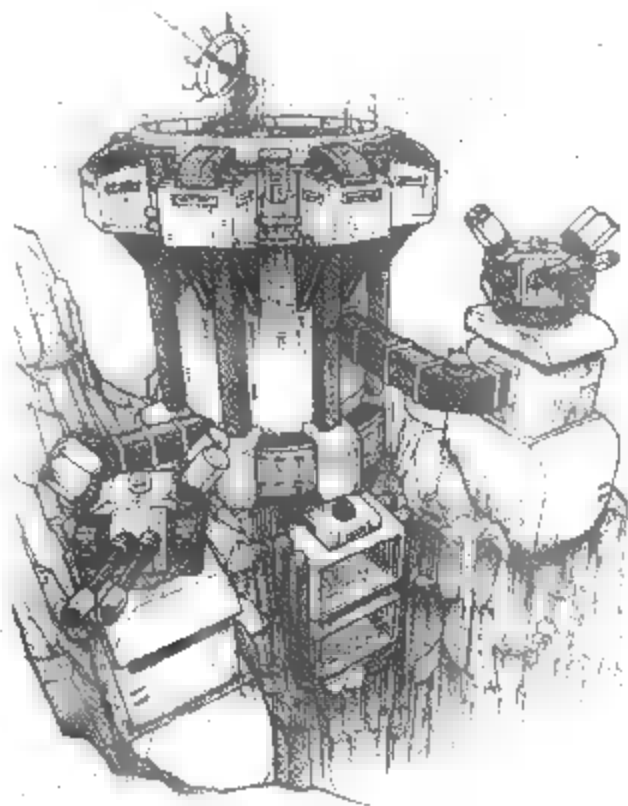
# 科幻场景

## Science fiction Scene

### 本章简介

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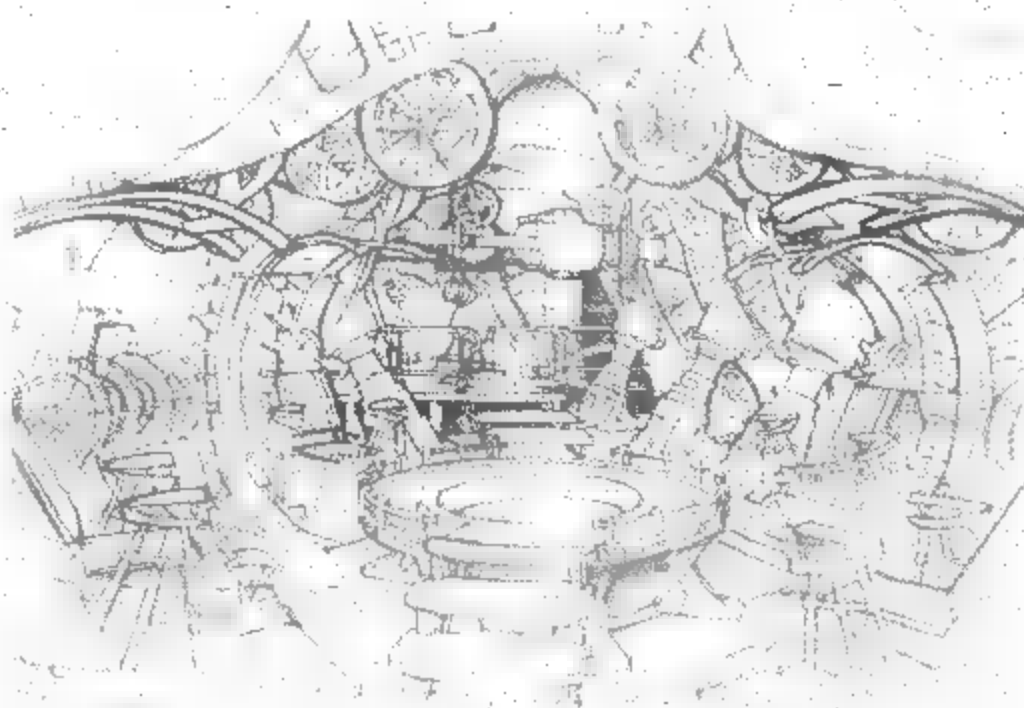
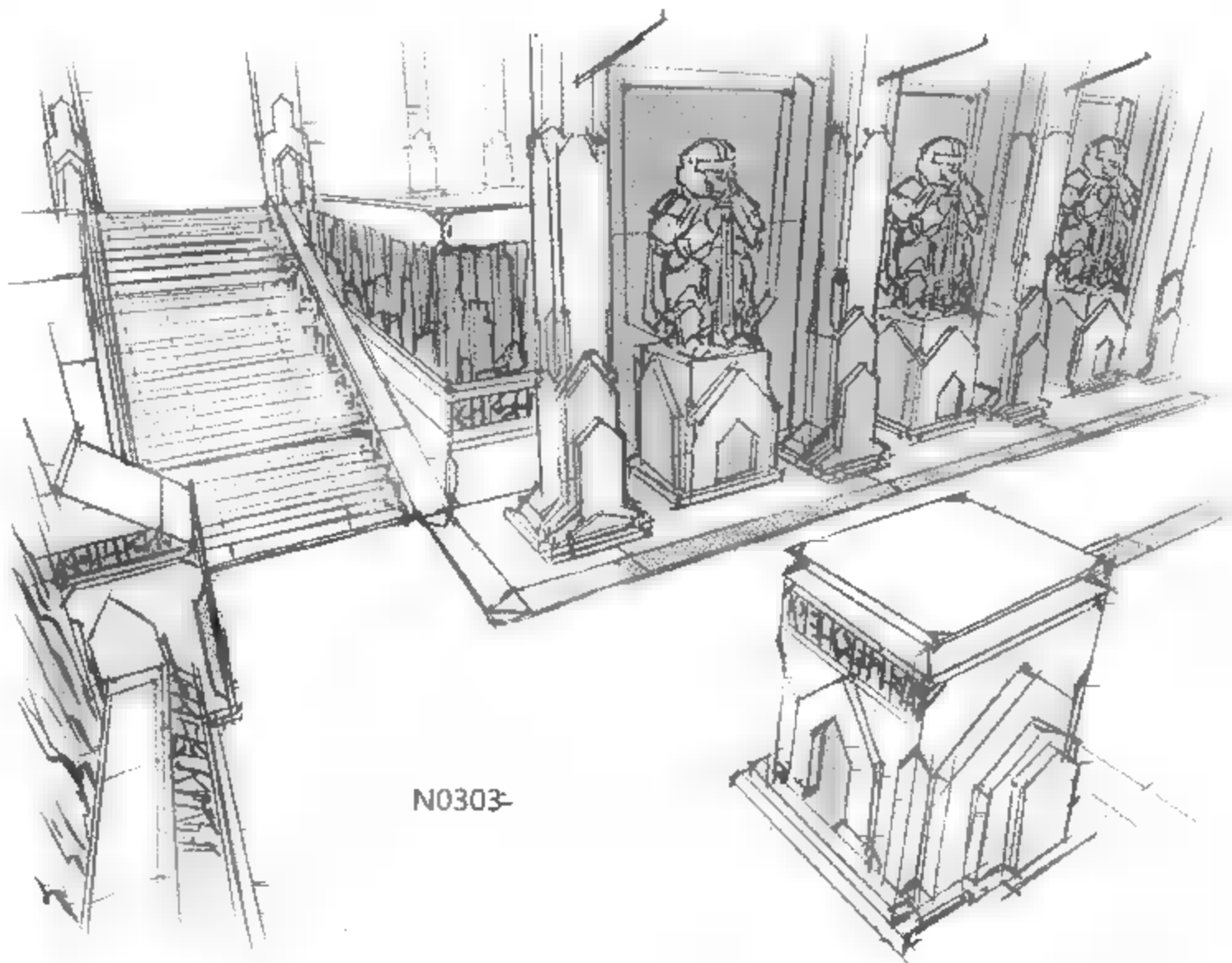
范例作品编号：N0303-N0388

内容要点：在奇幻场景中，我们分为科幻和玄幻。它们都是虚拟的空间，这类场景设计自由度比较大，可以基于真实建筑空间的变形与夸张，也可以背离真实的世界进行设计。科幻场景是侧重于基于科技想象的场景，具有现代感或未来感。

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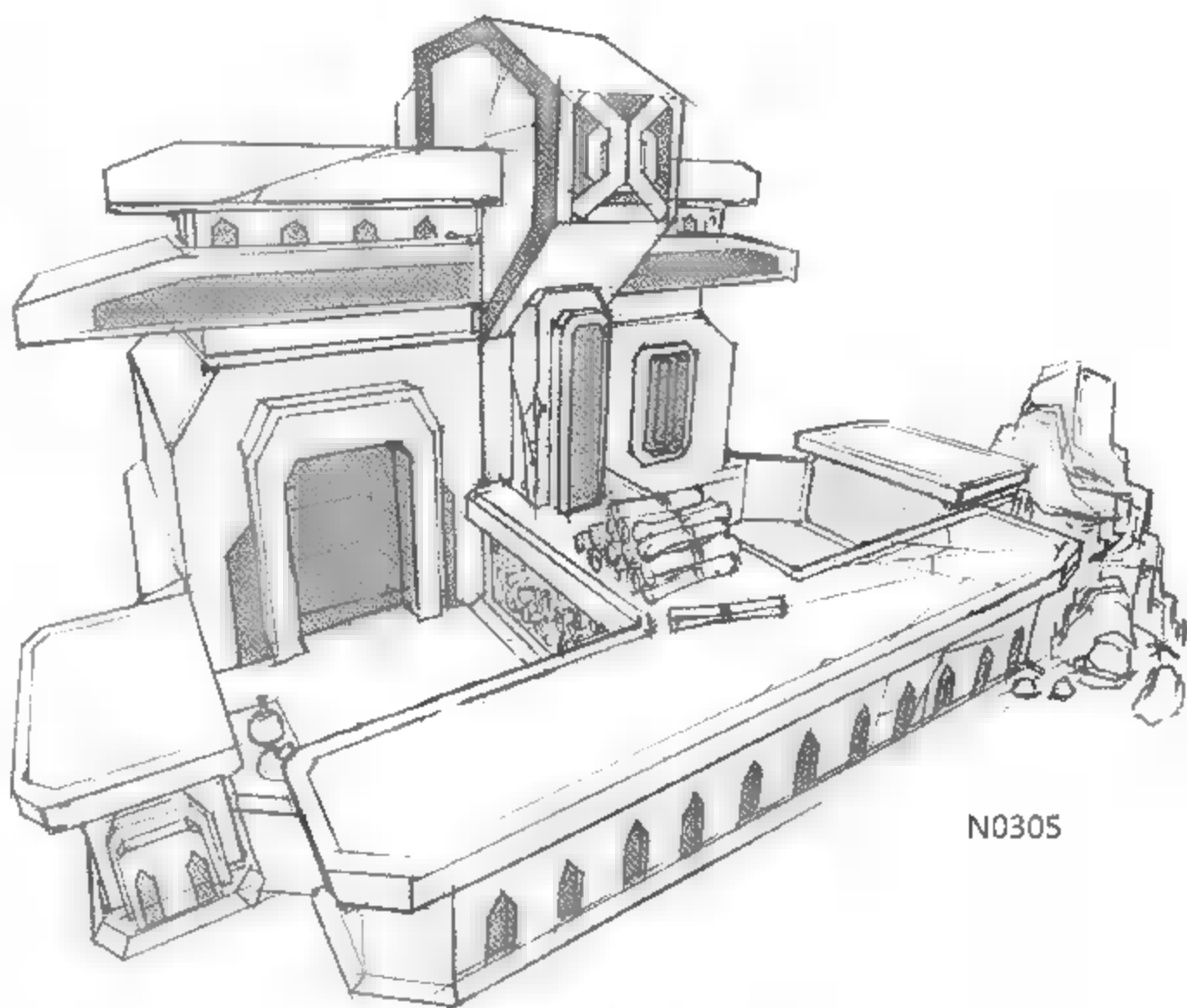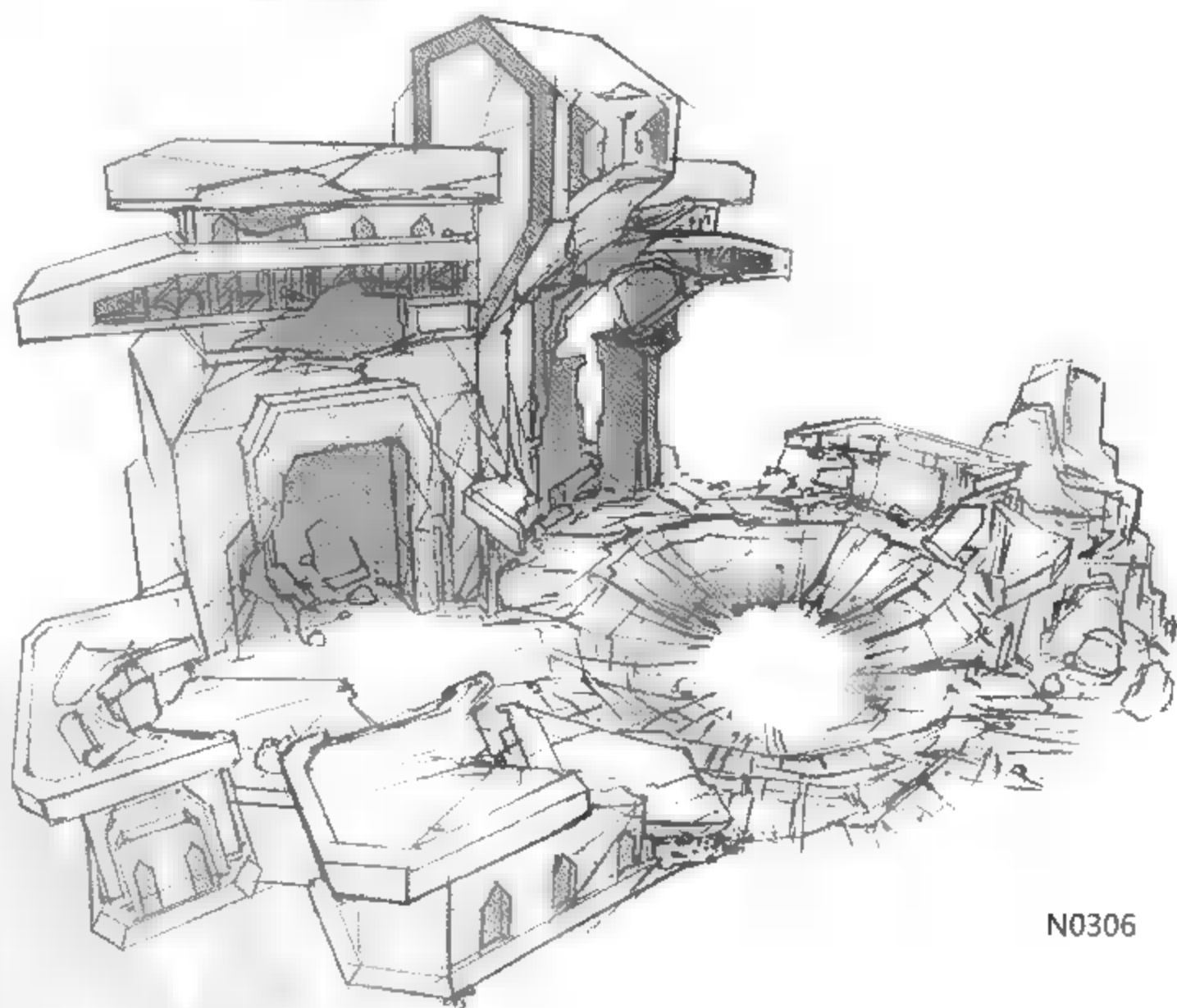
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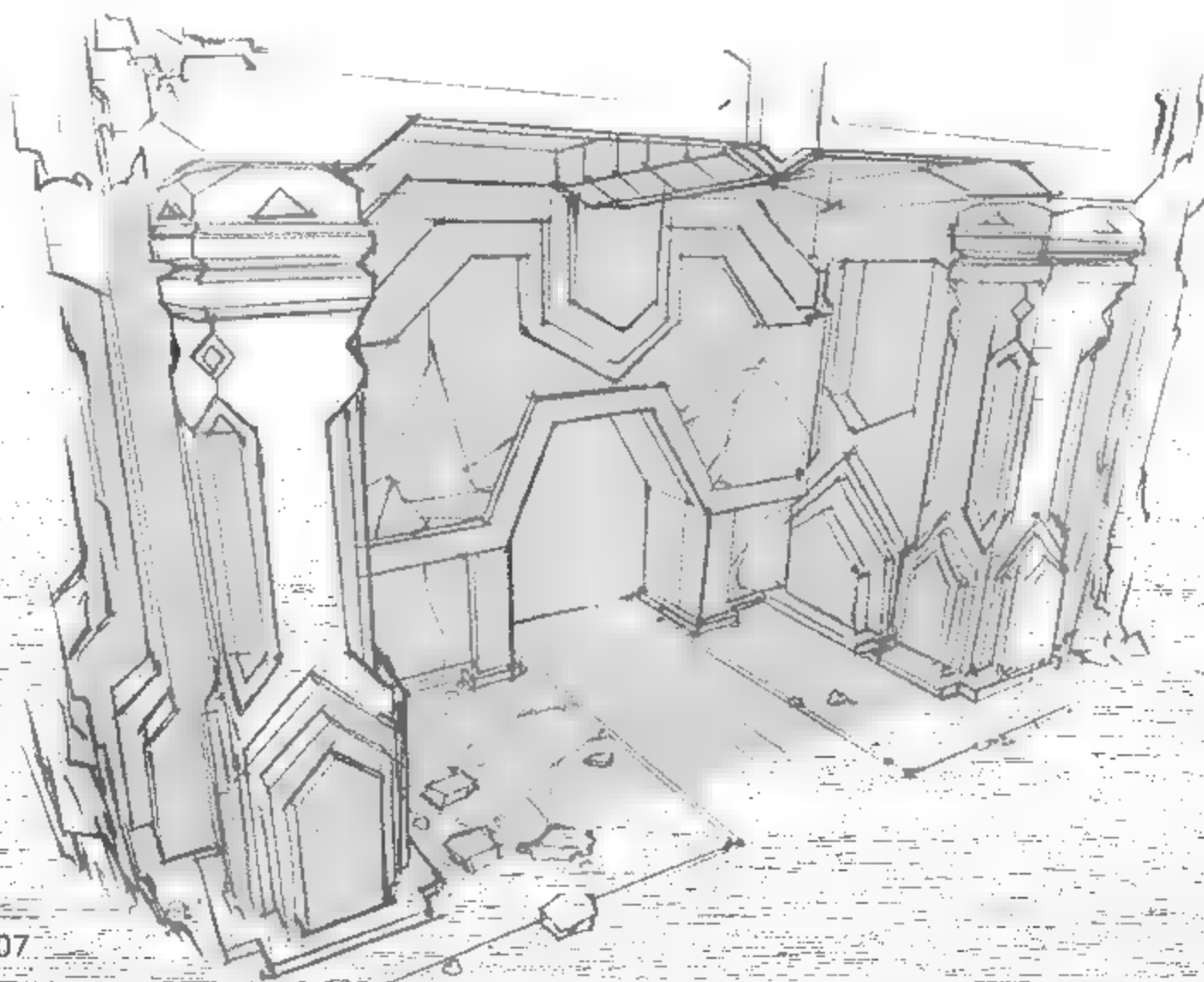
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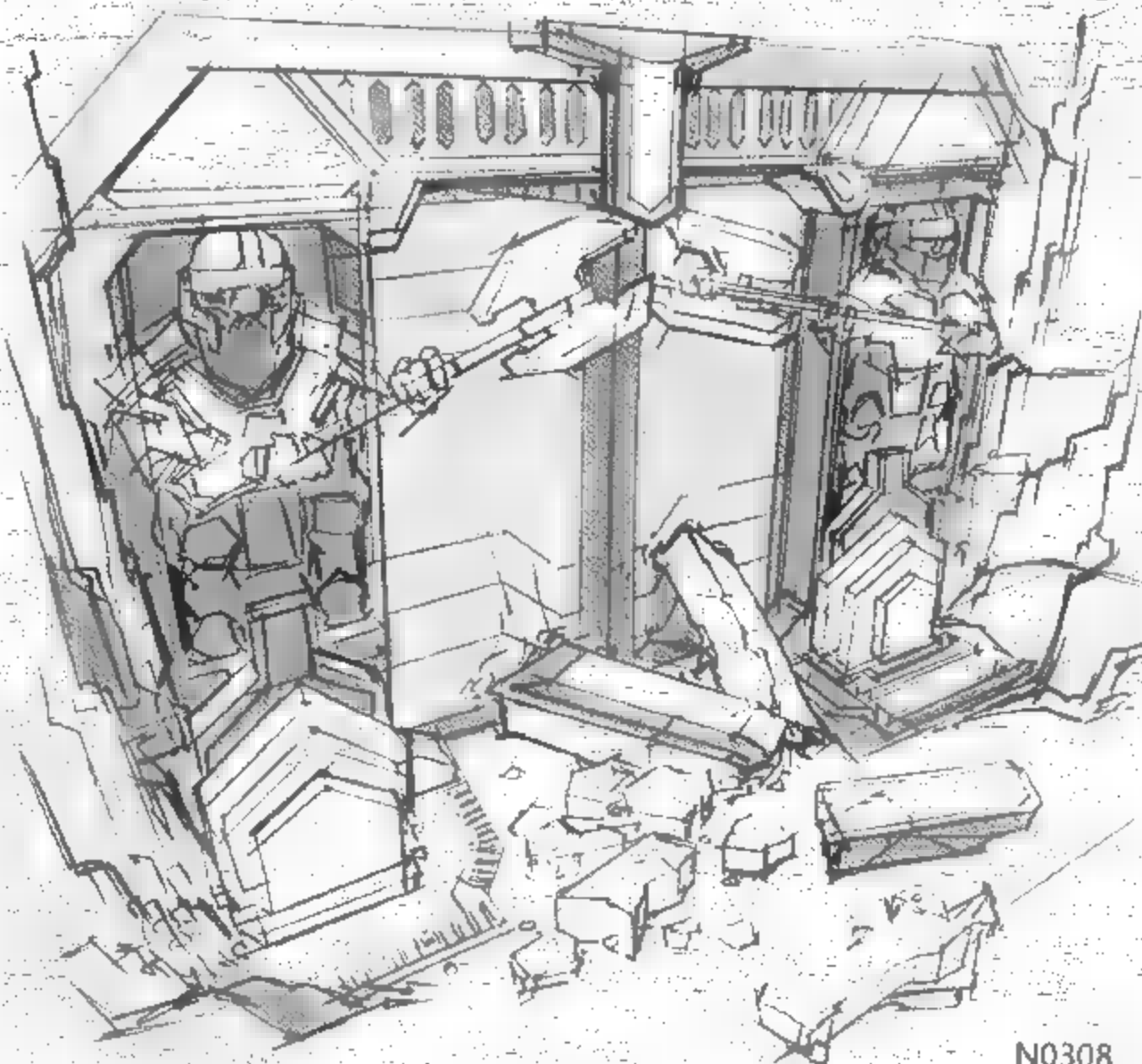
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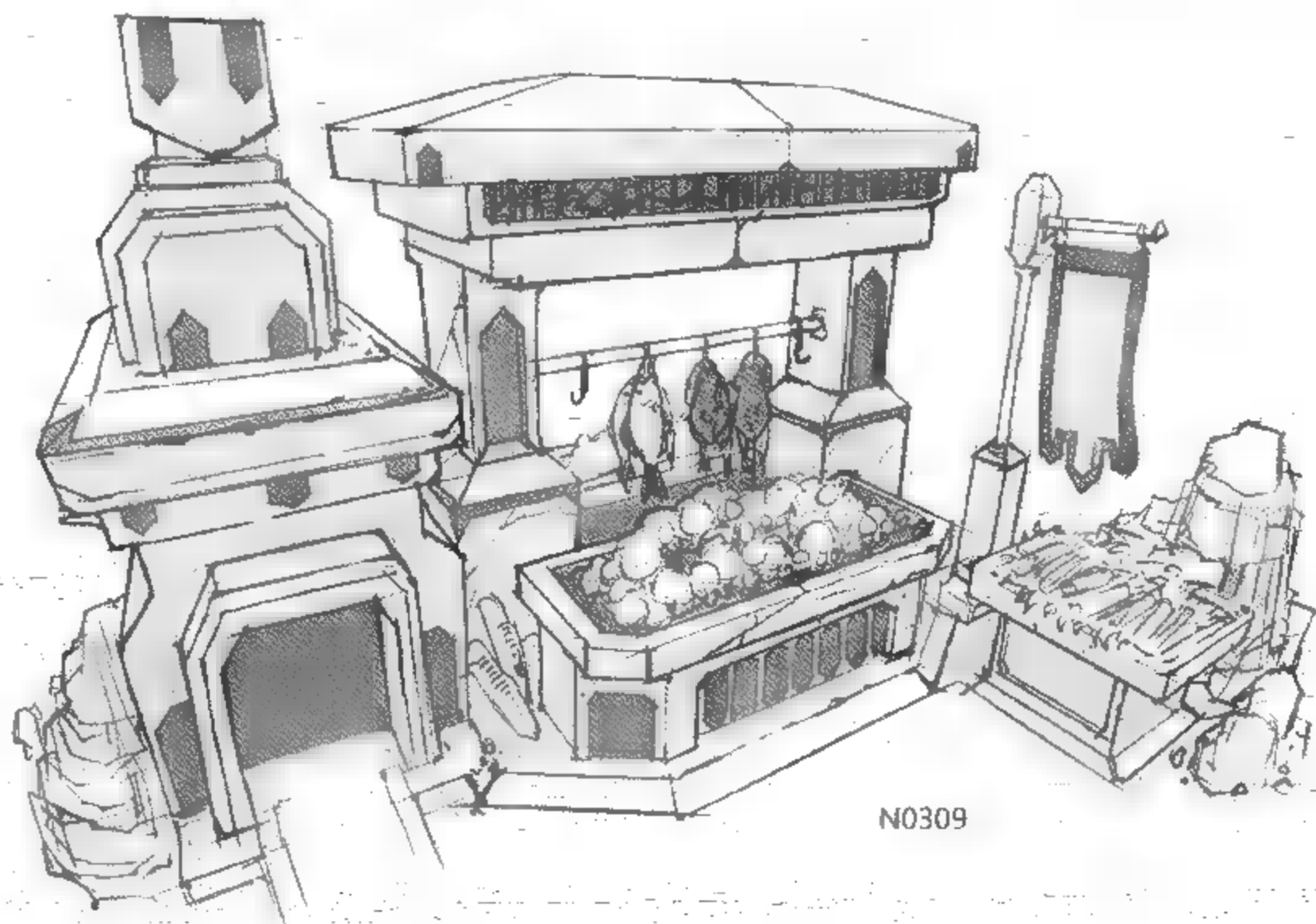
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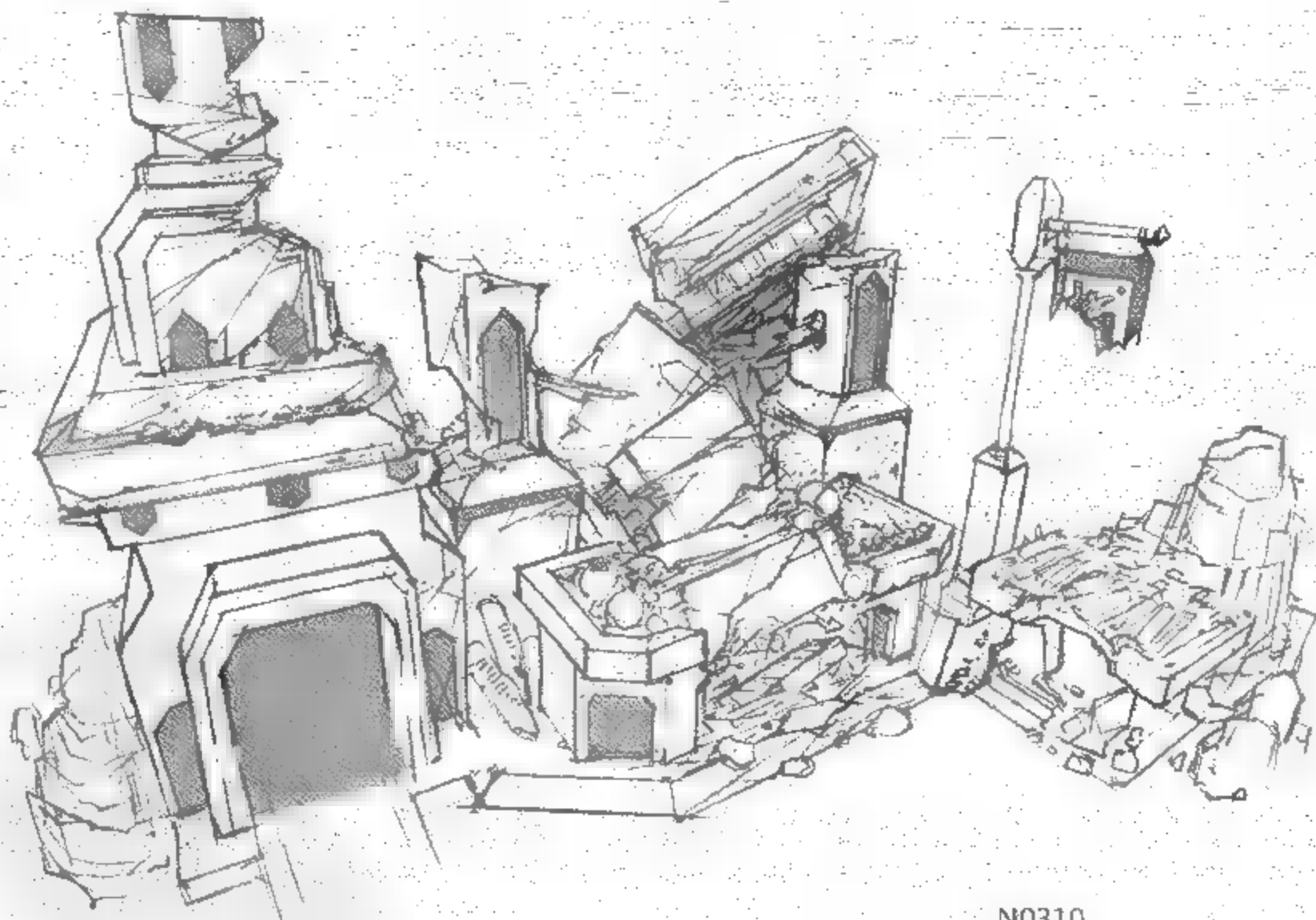
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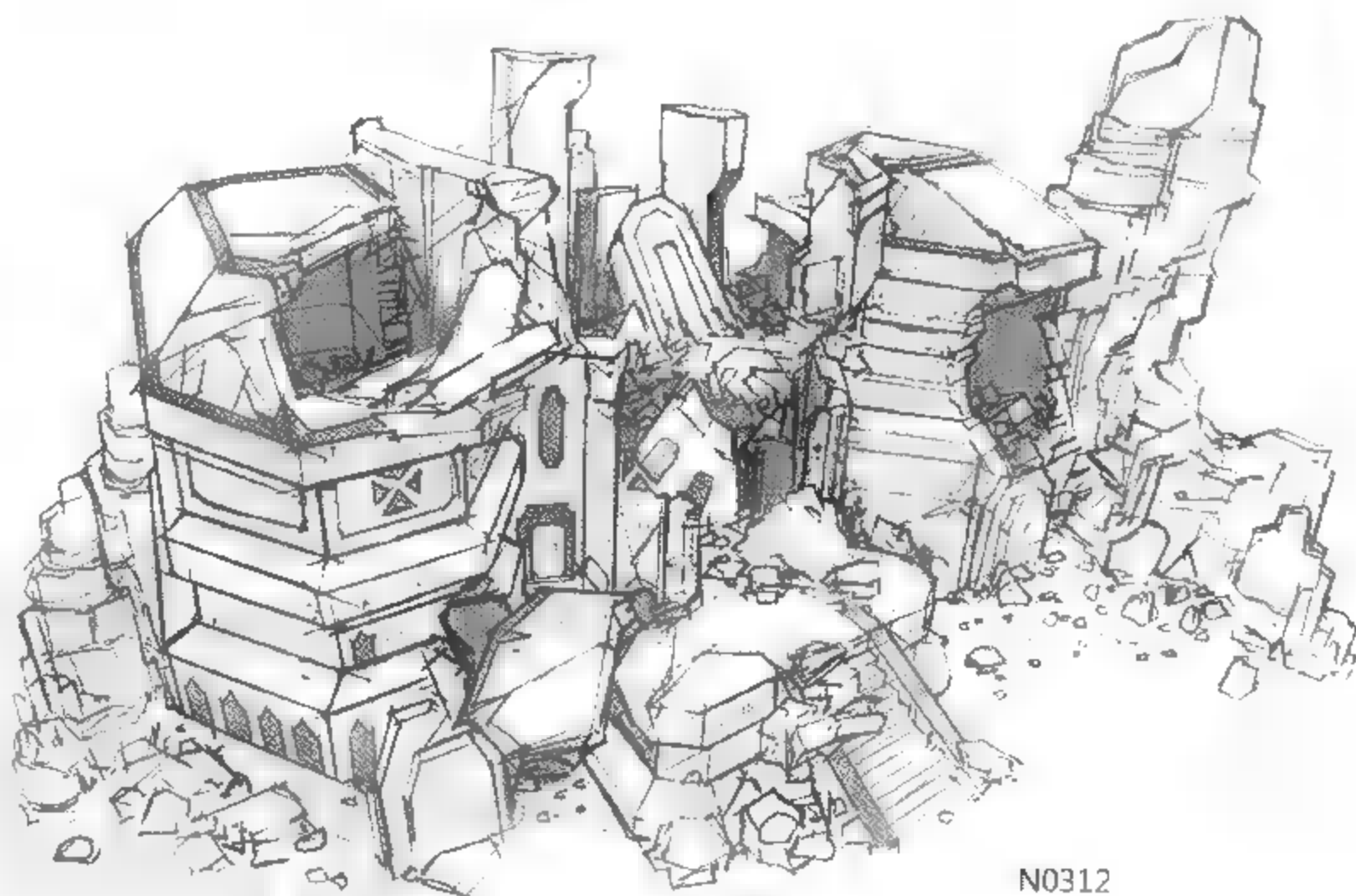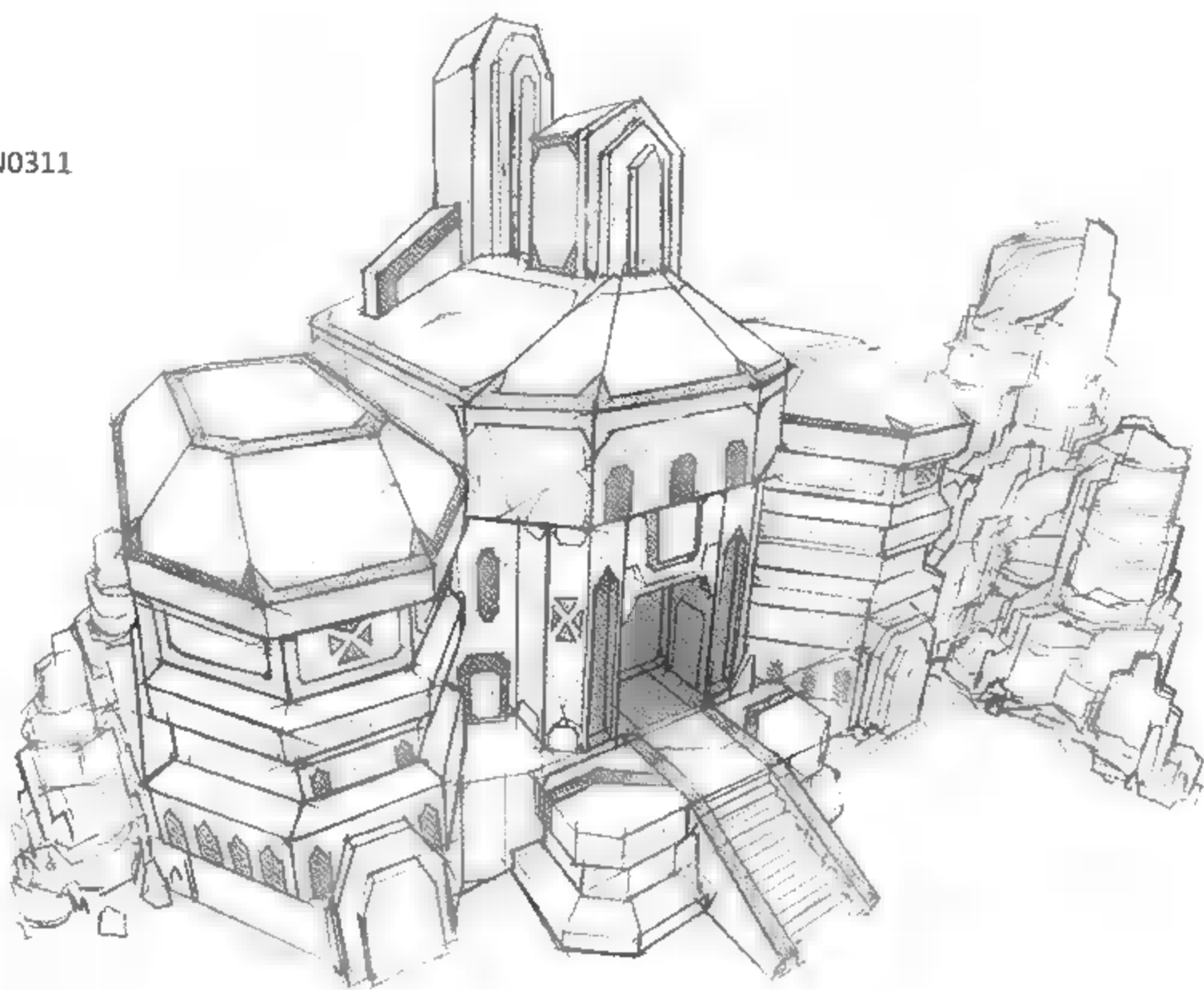
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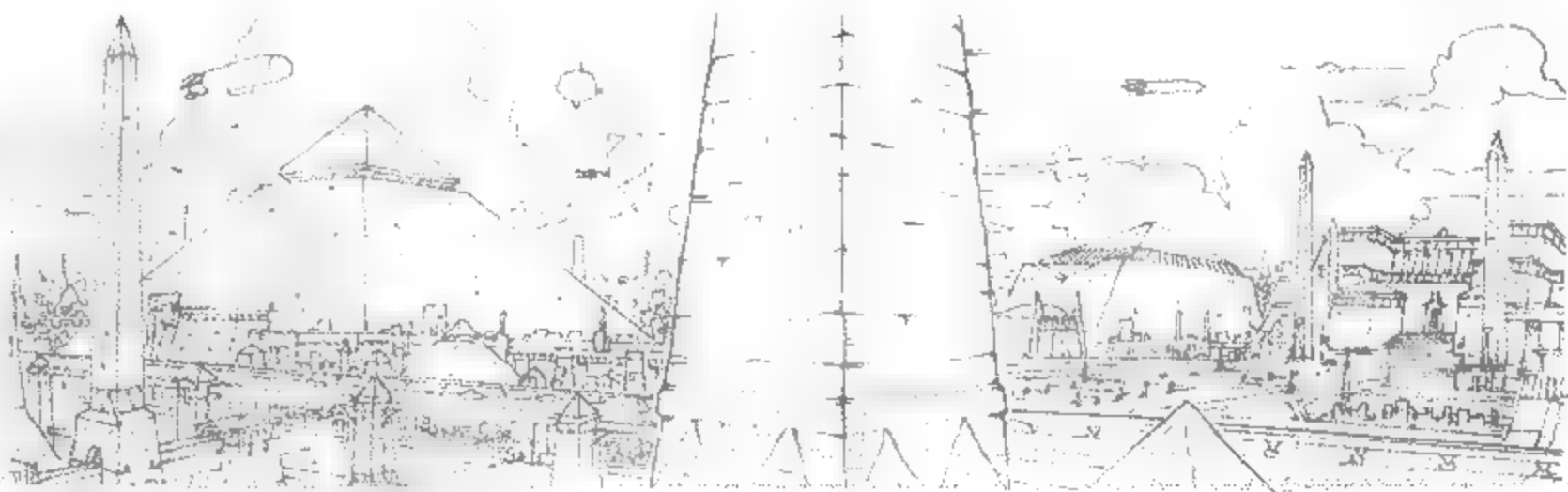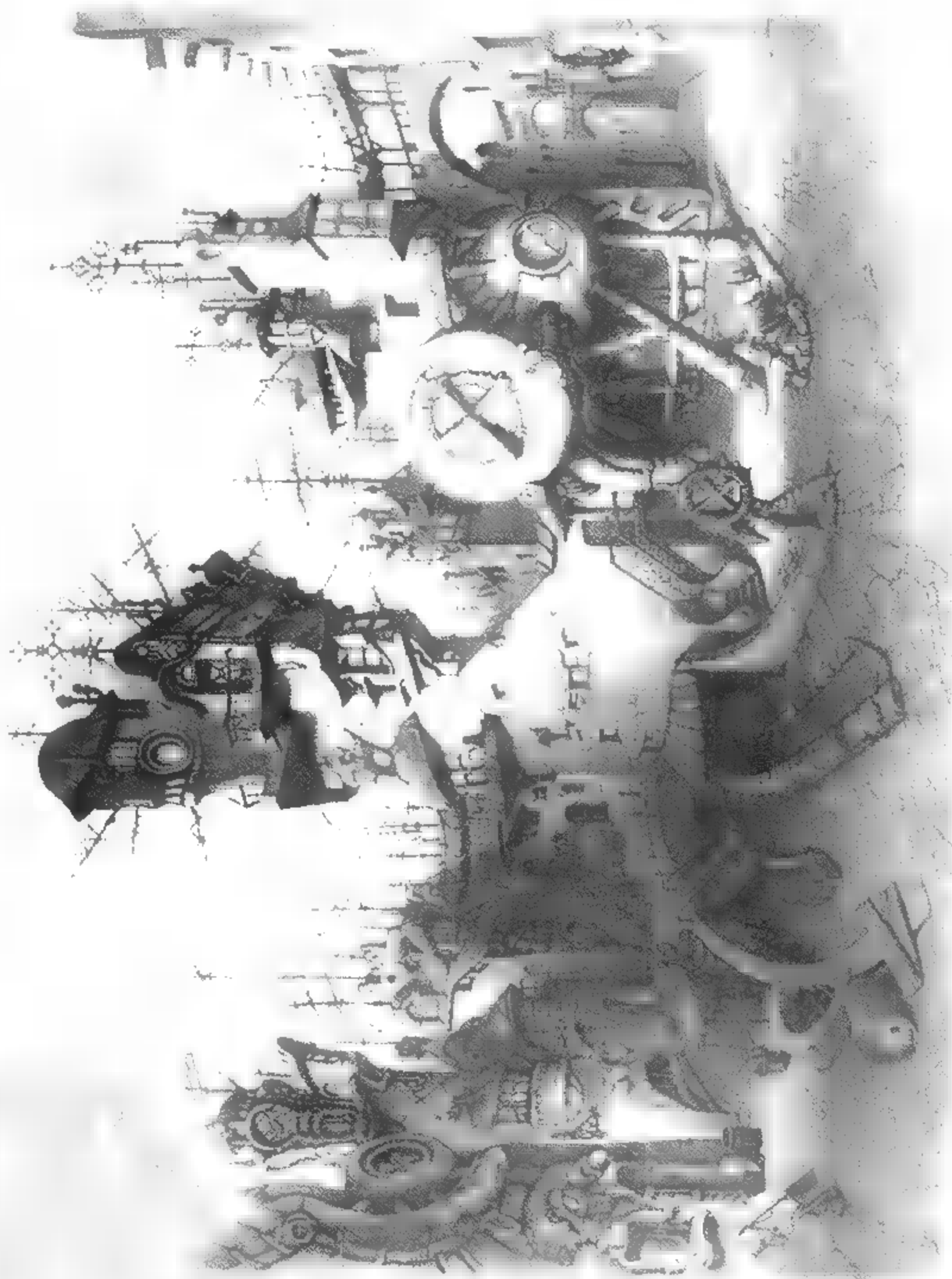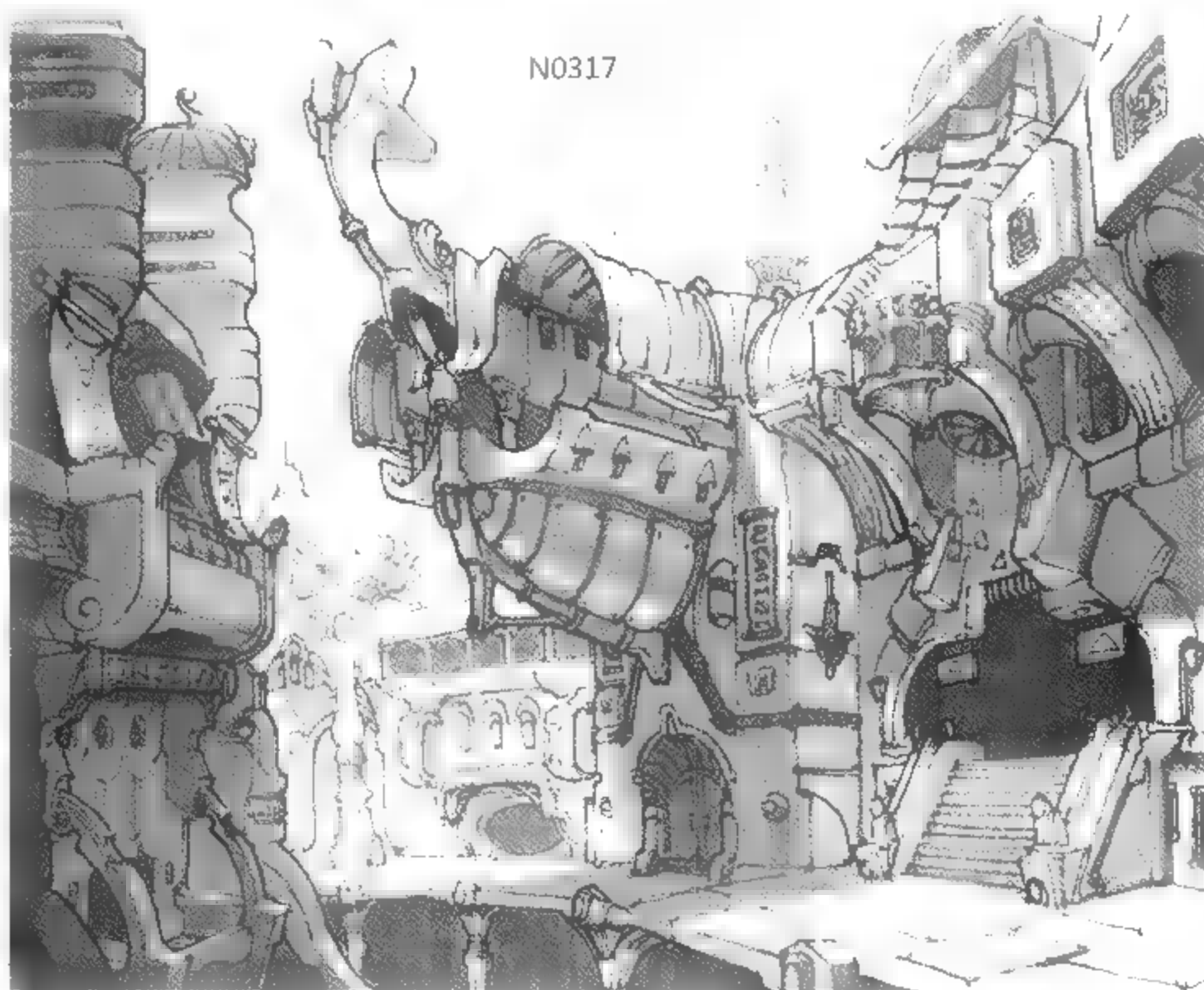
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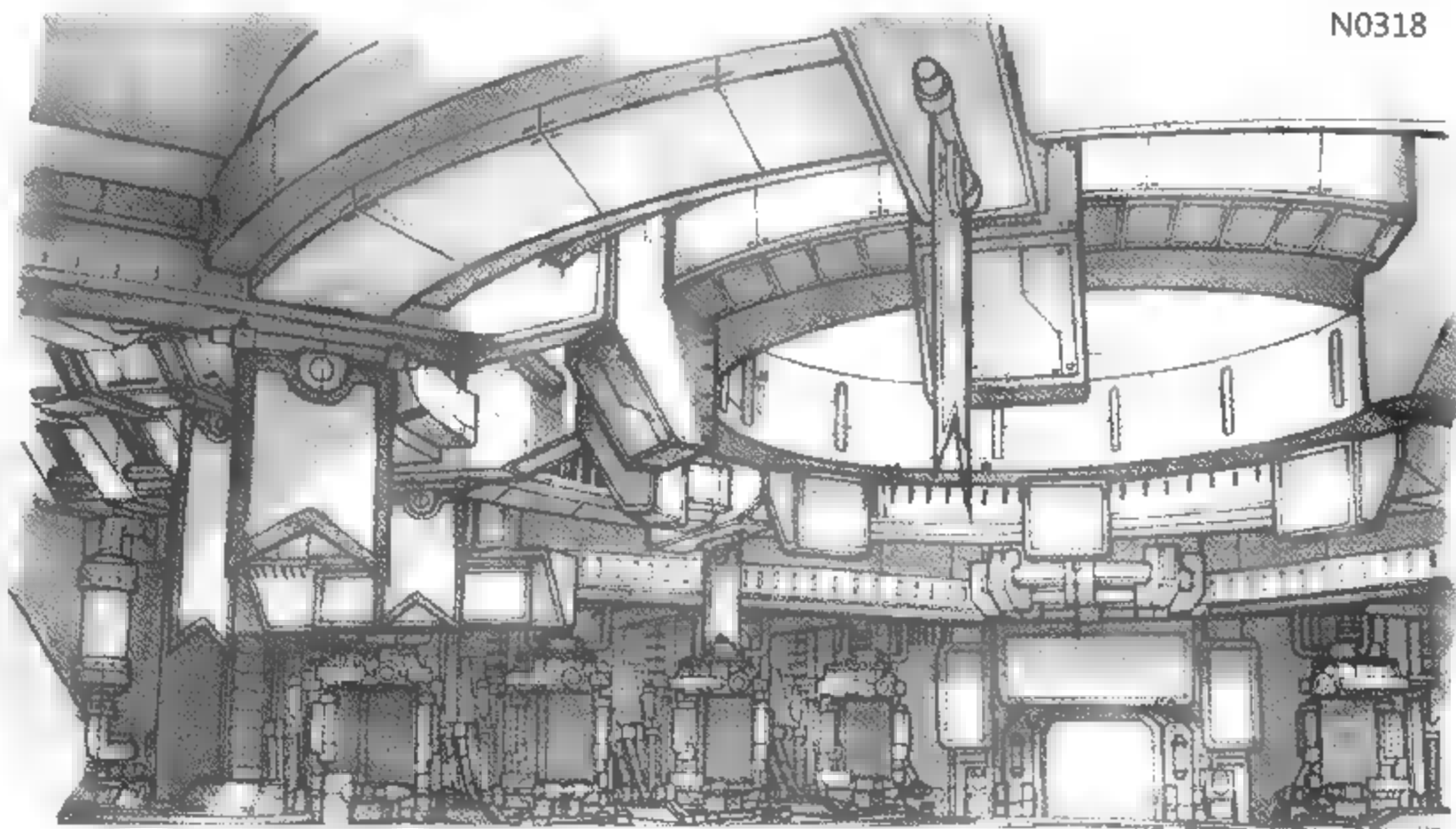
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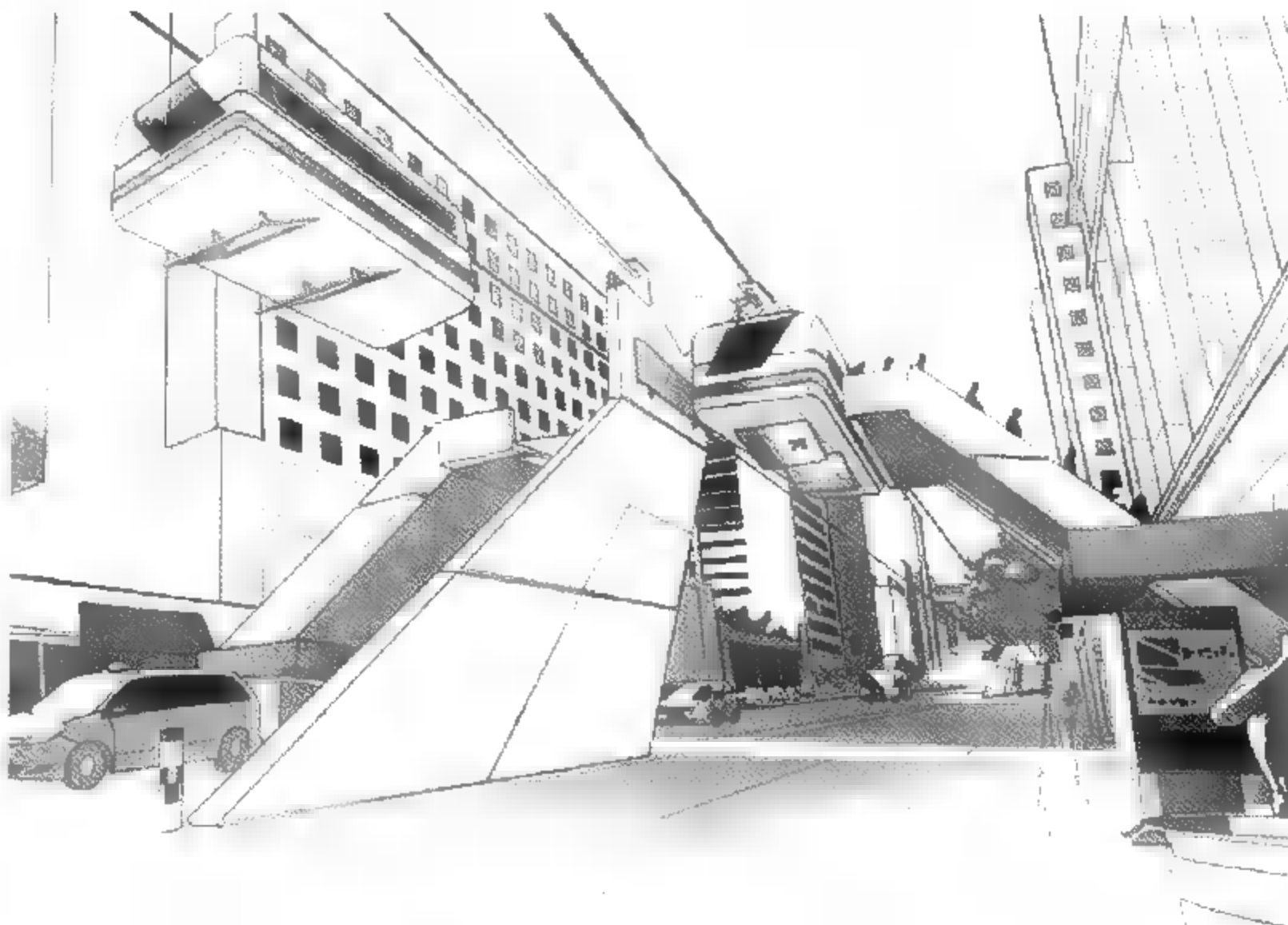
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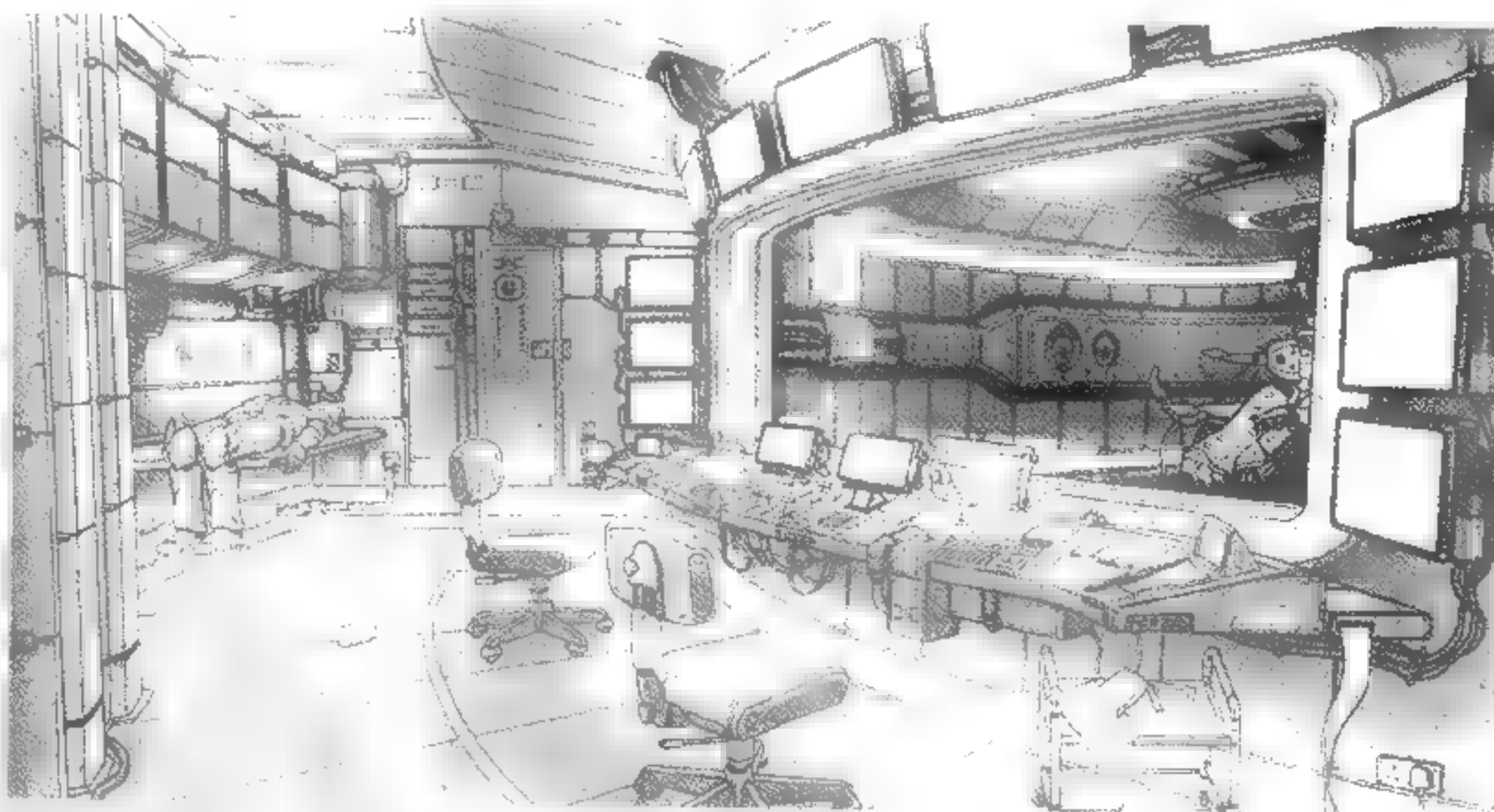
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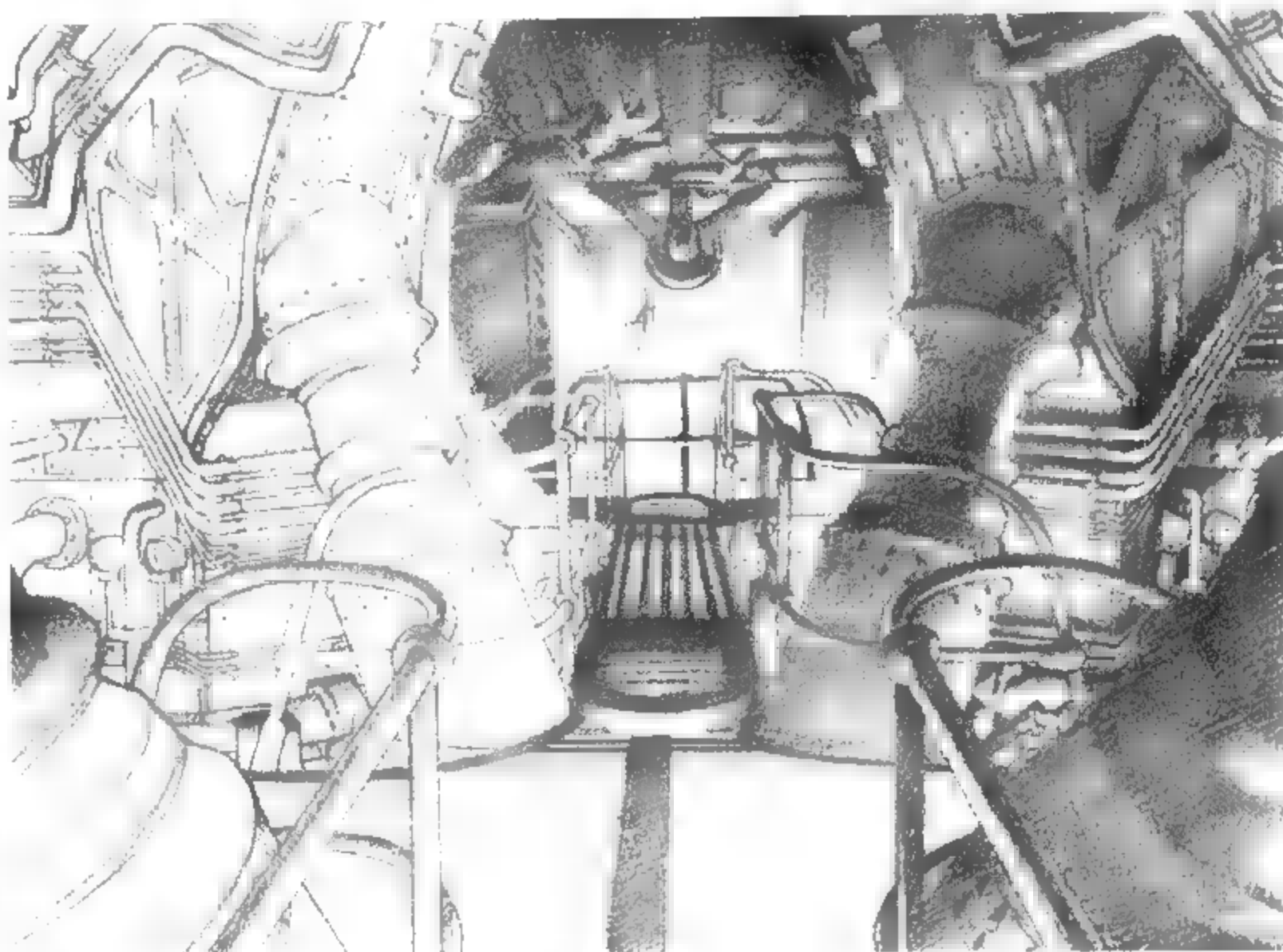
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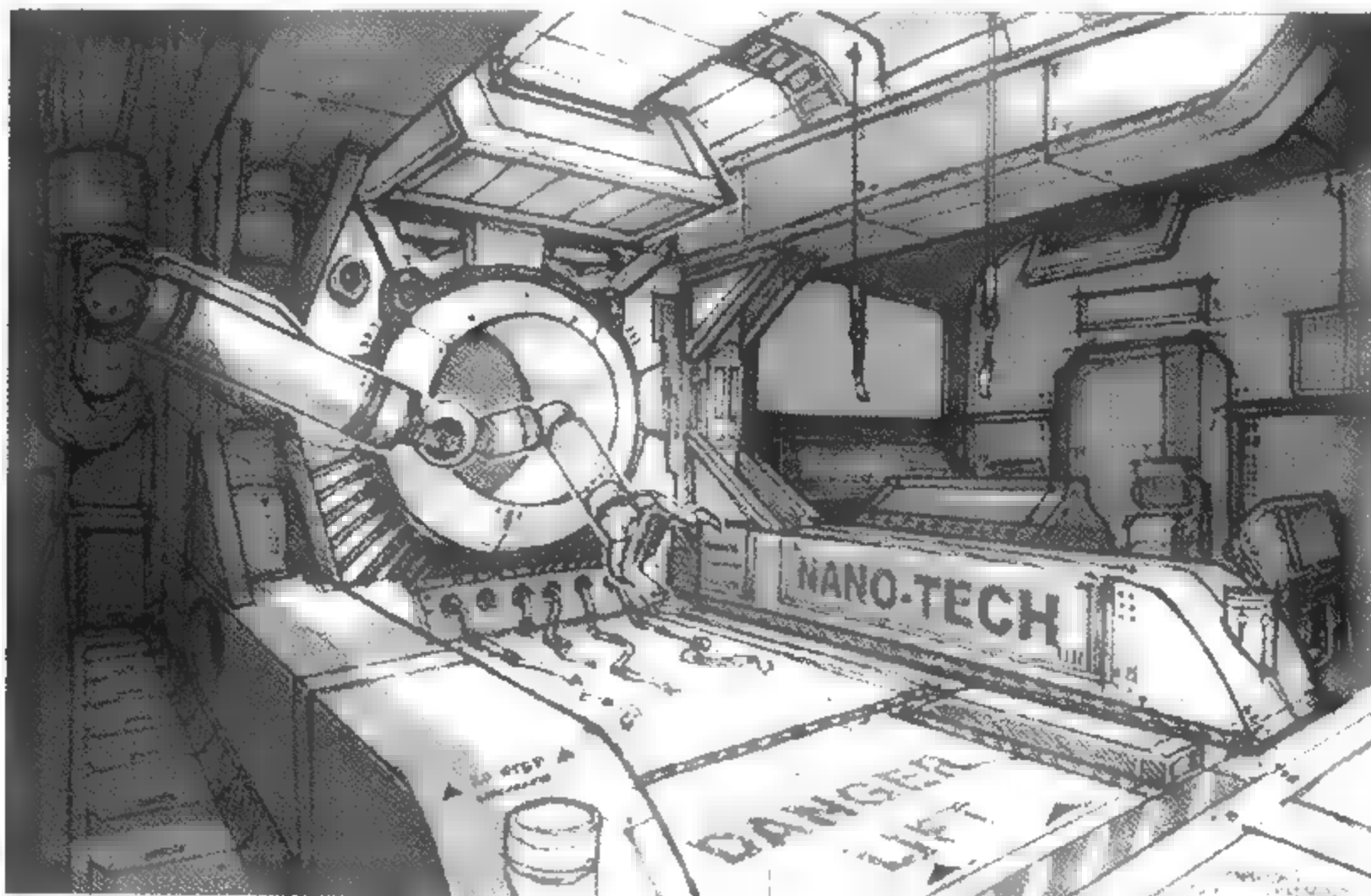
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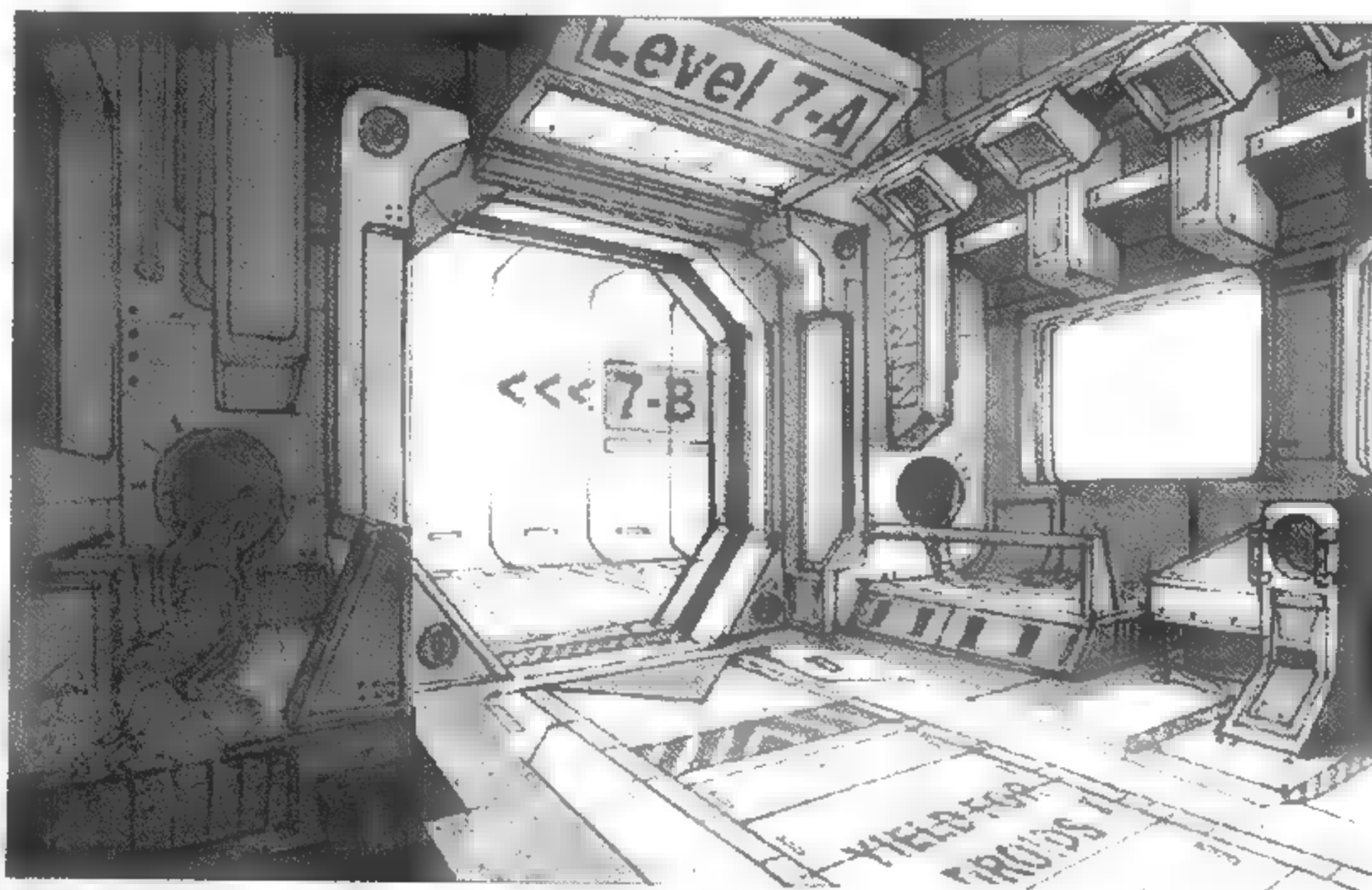
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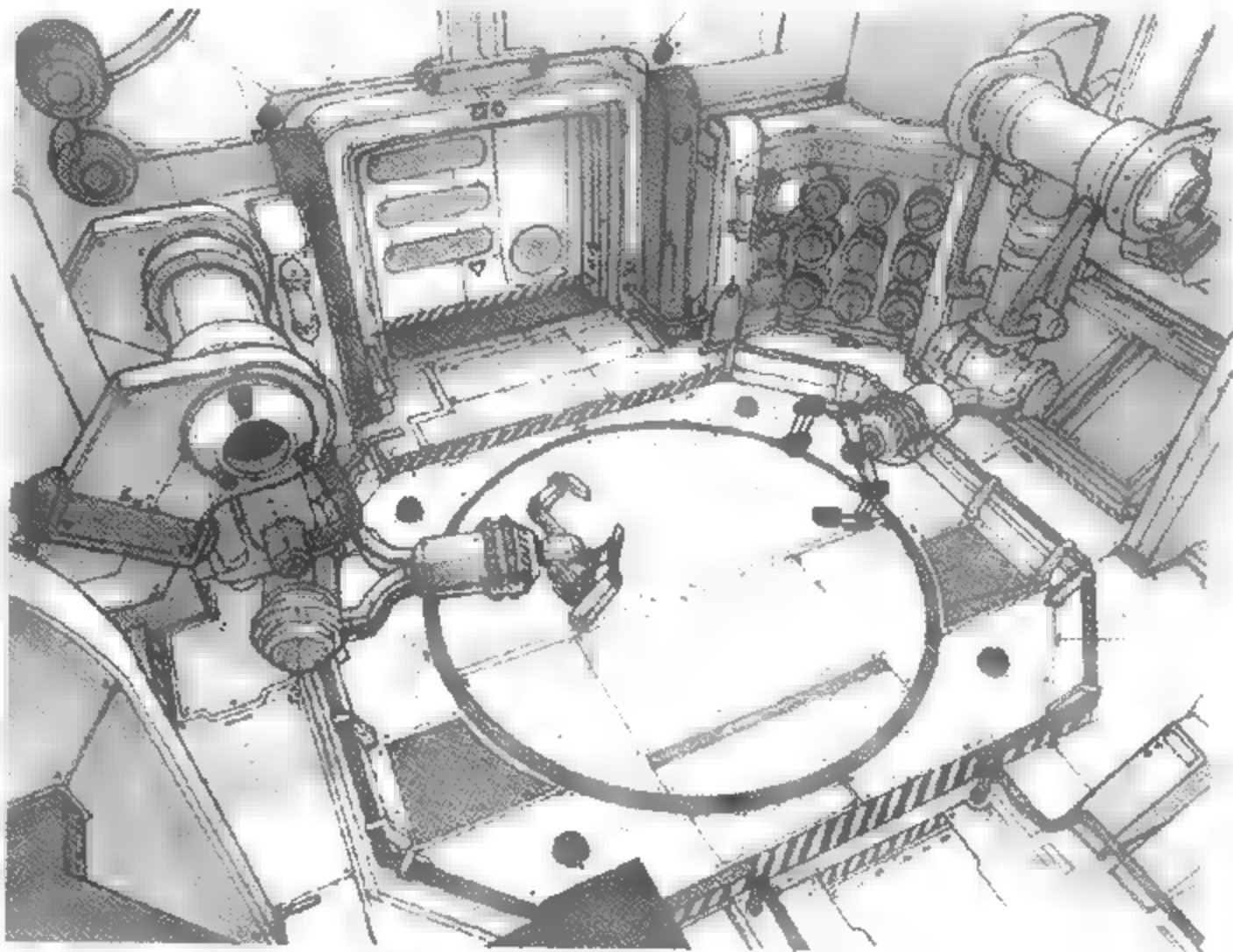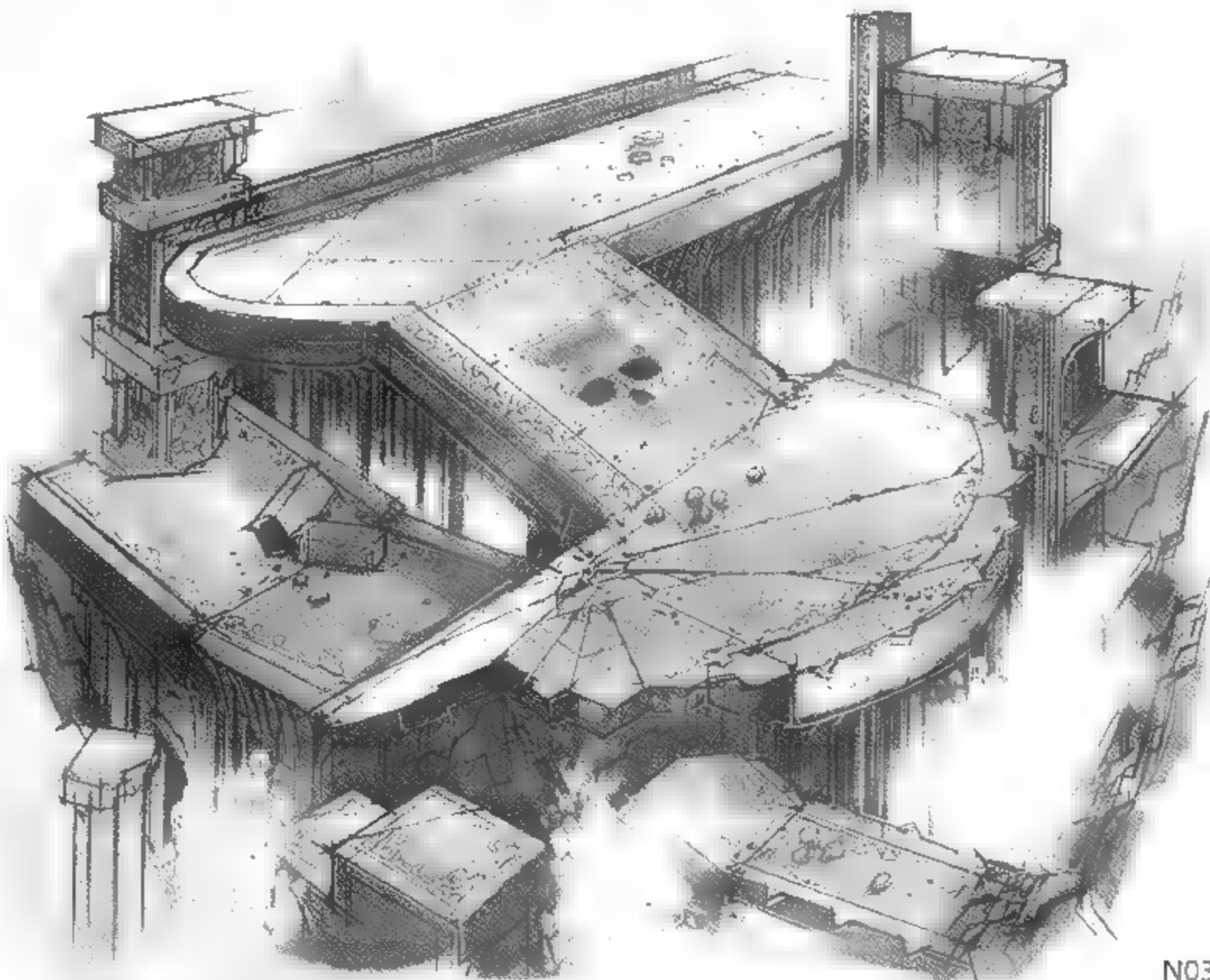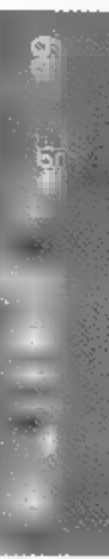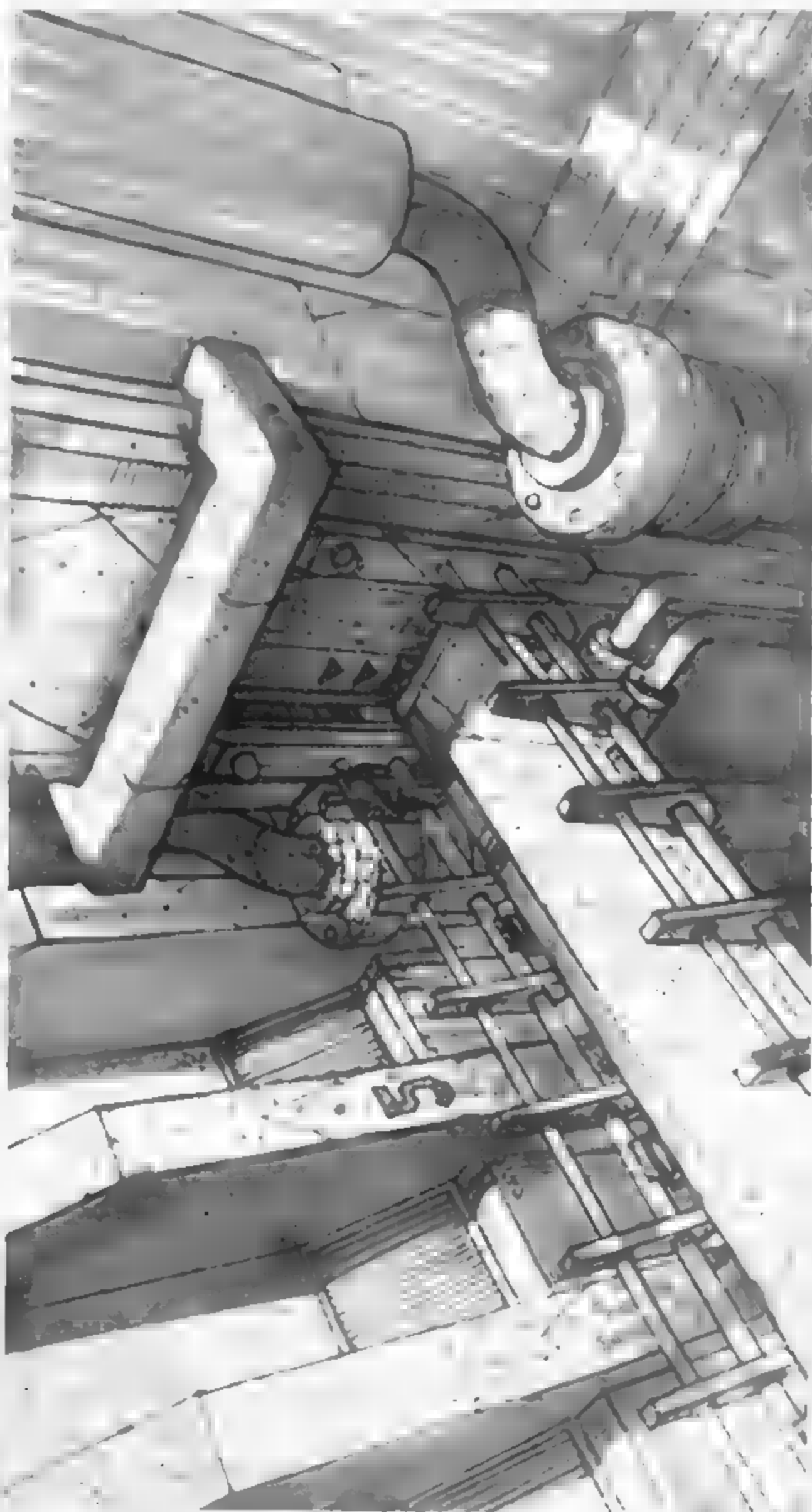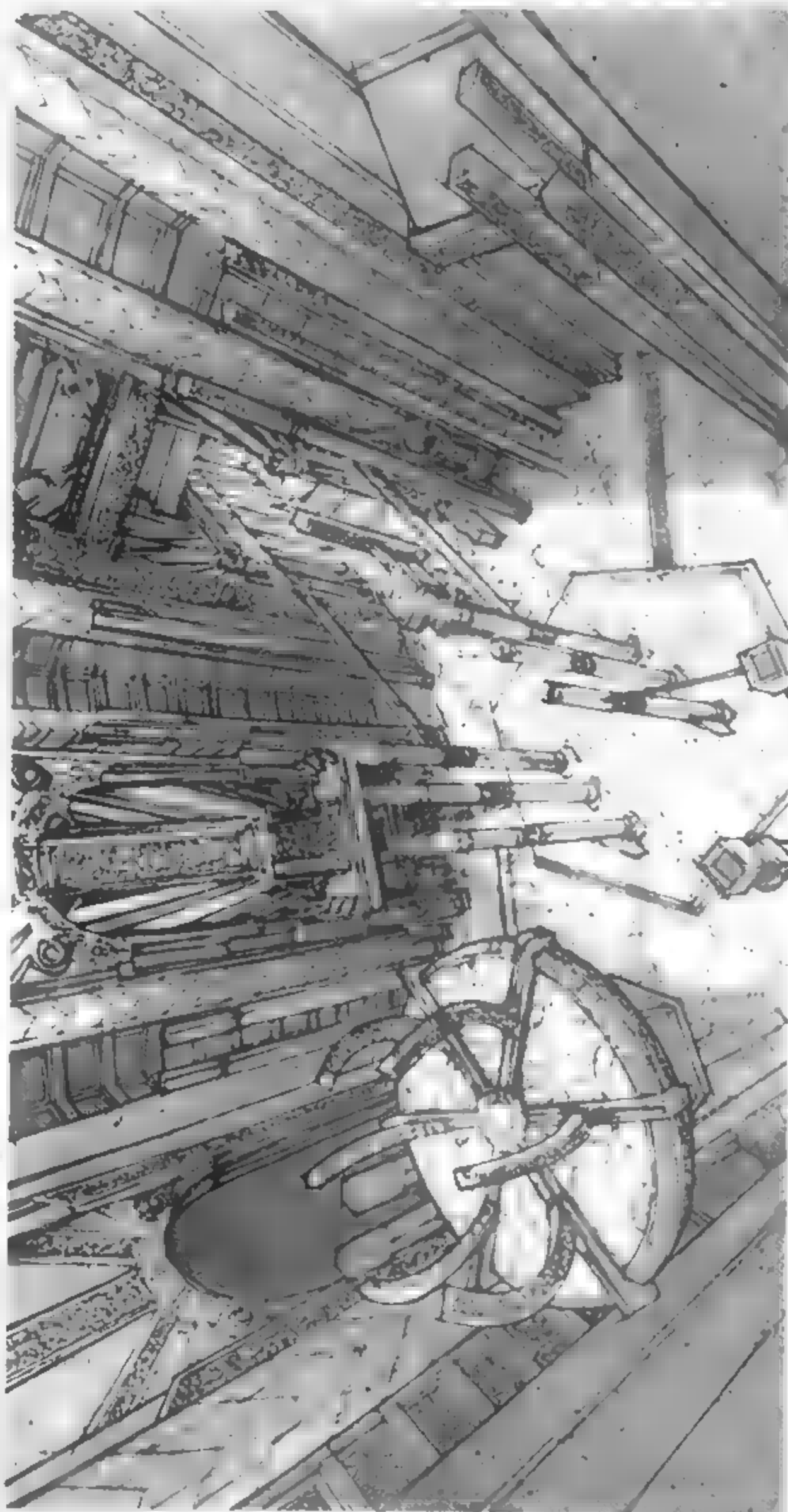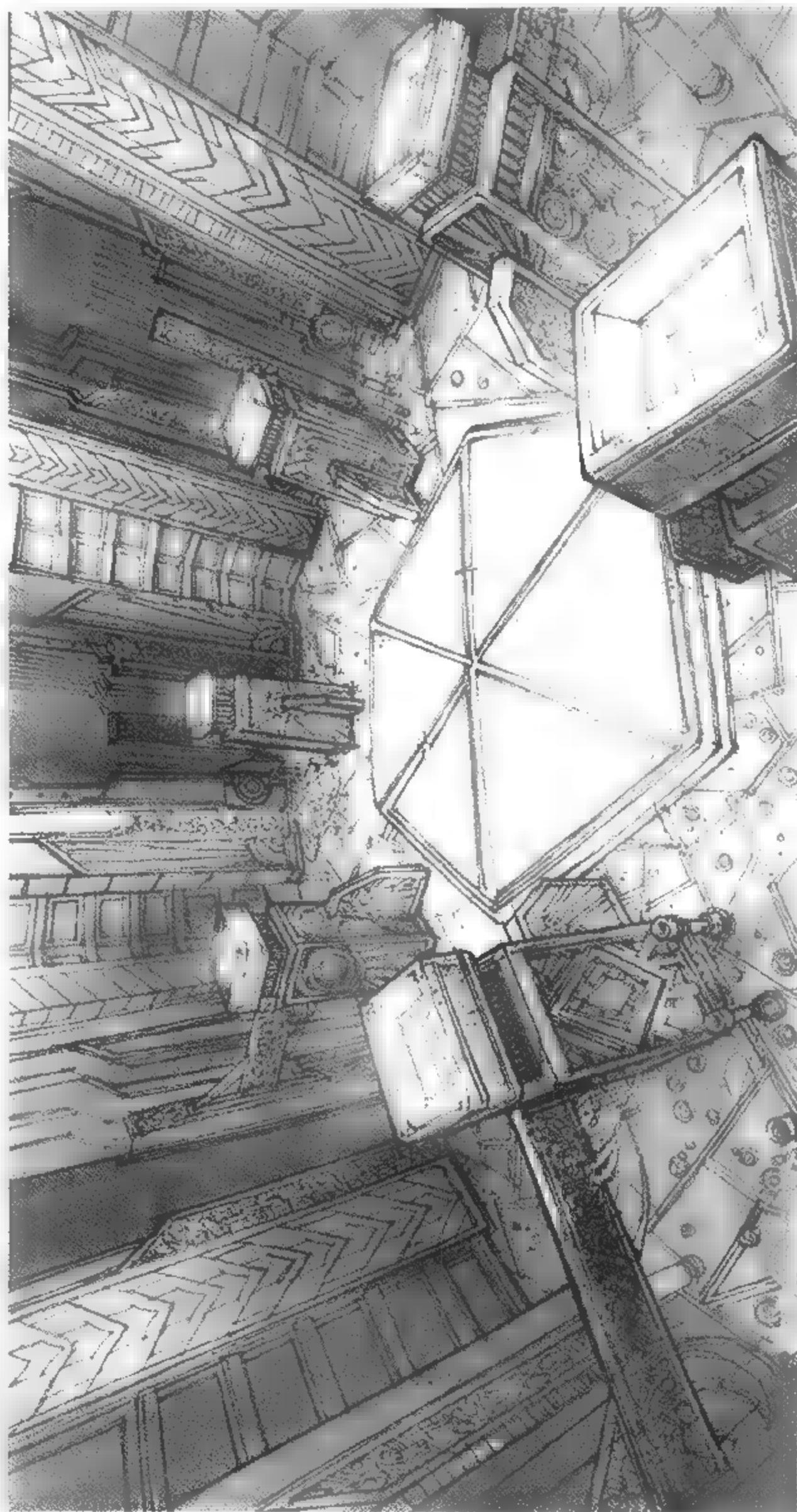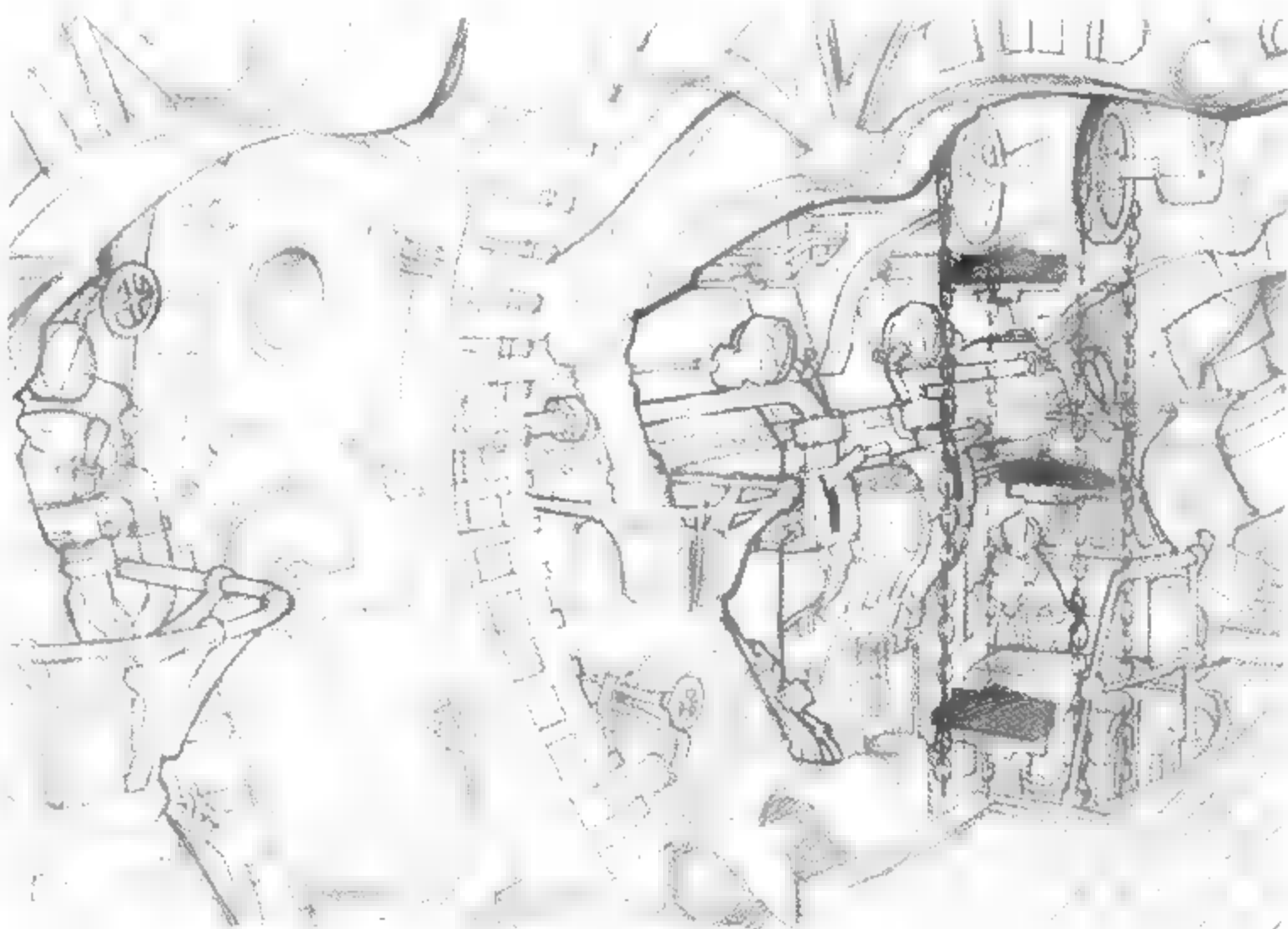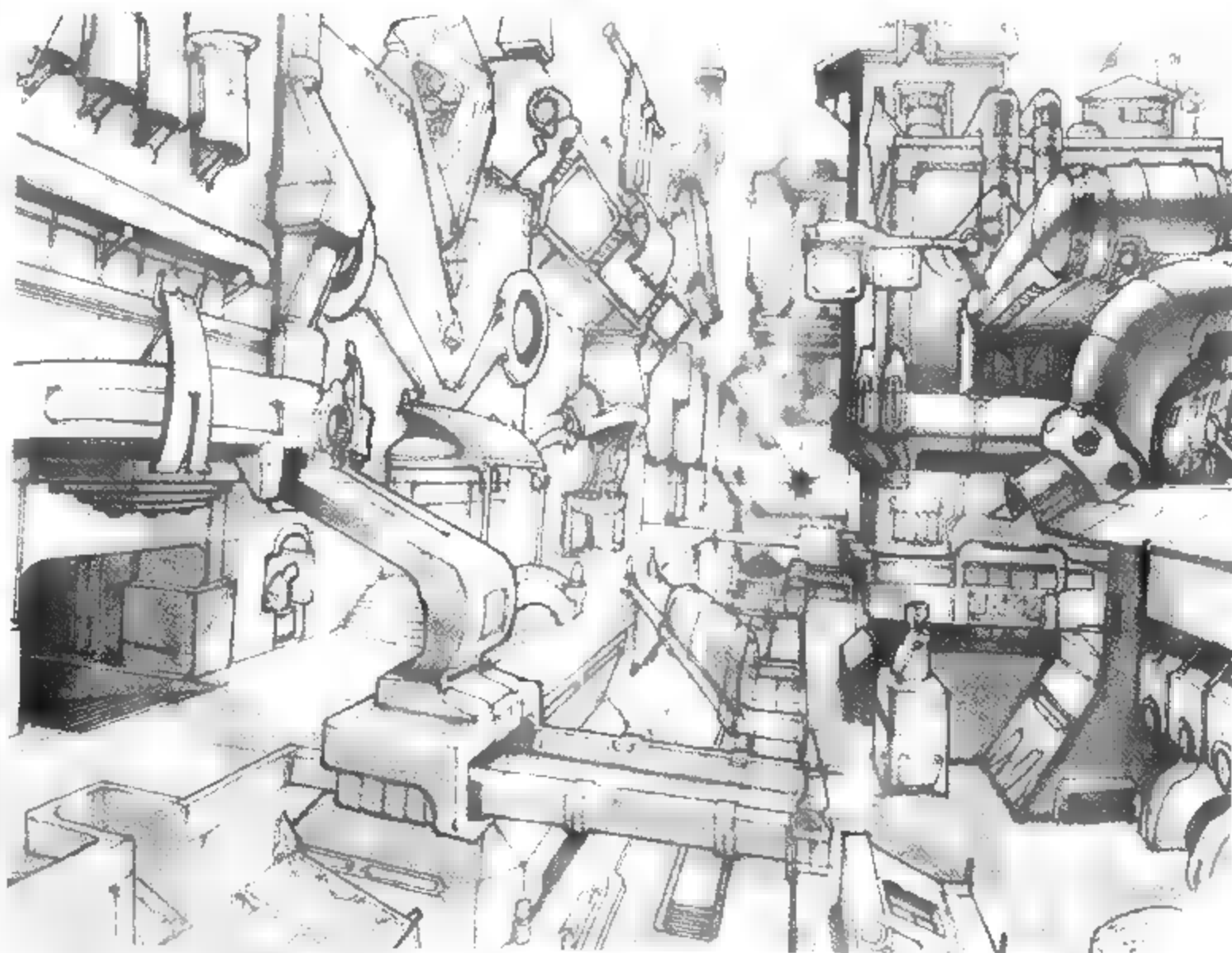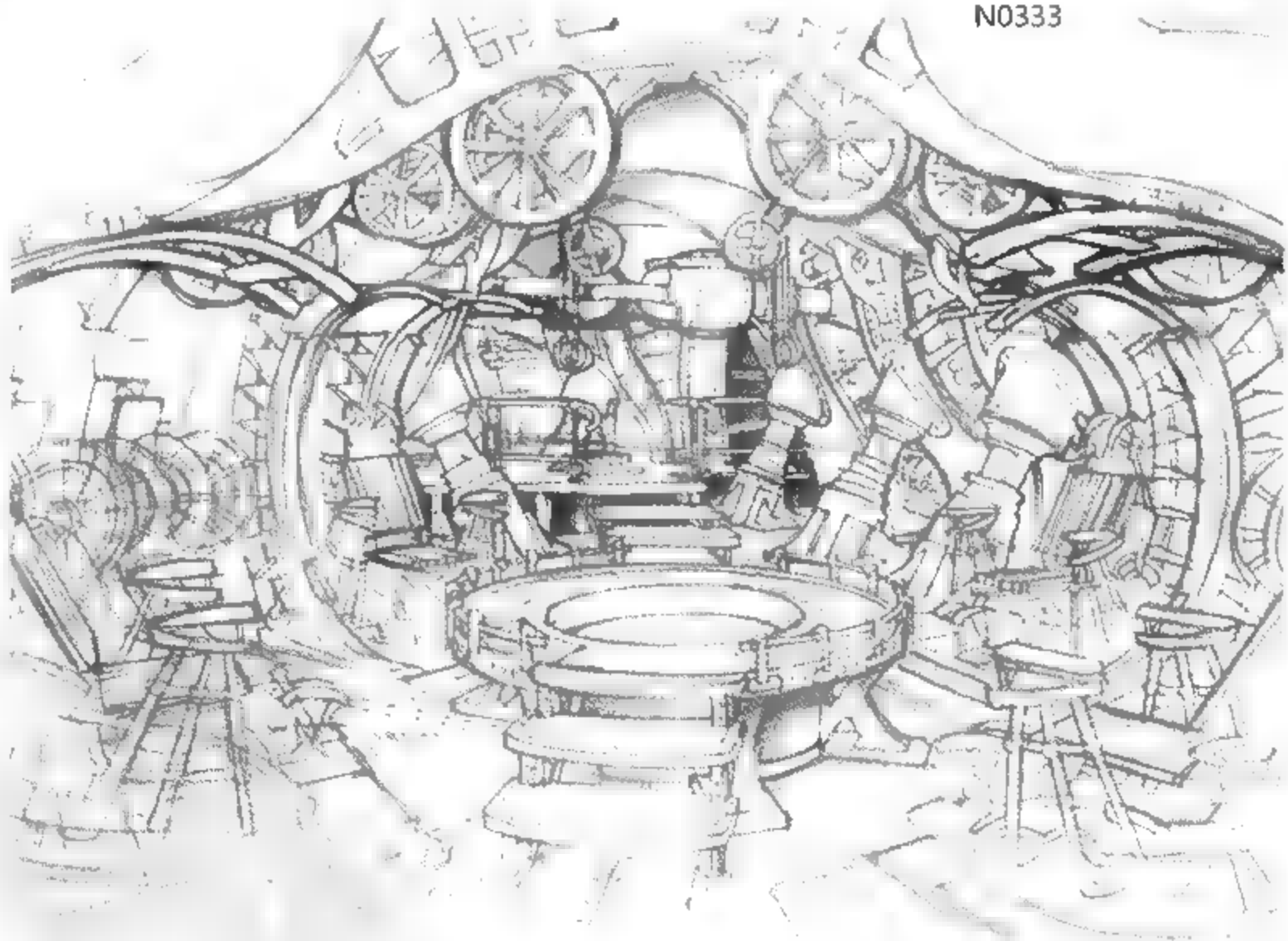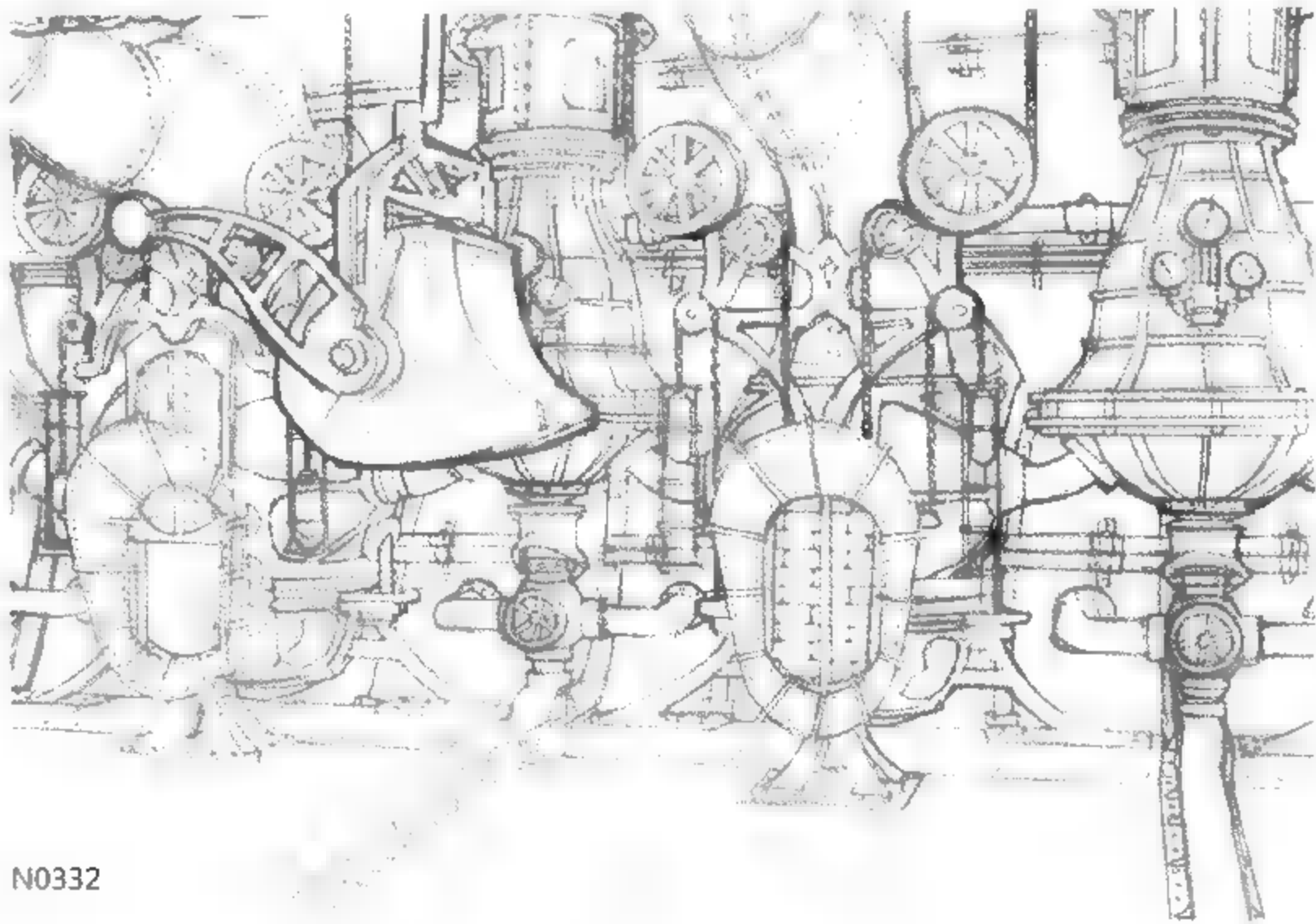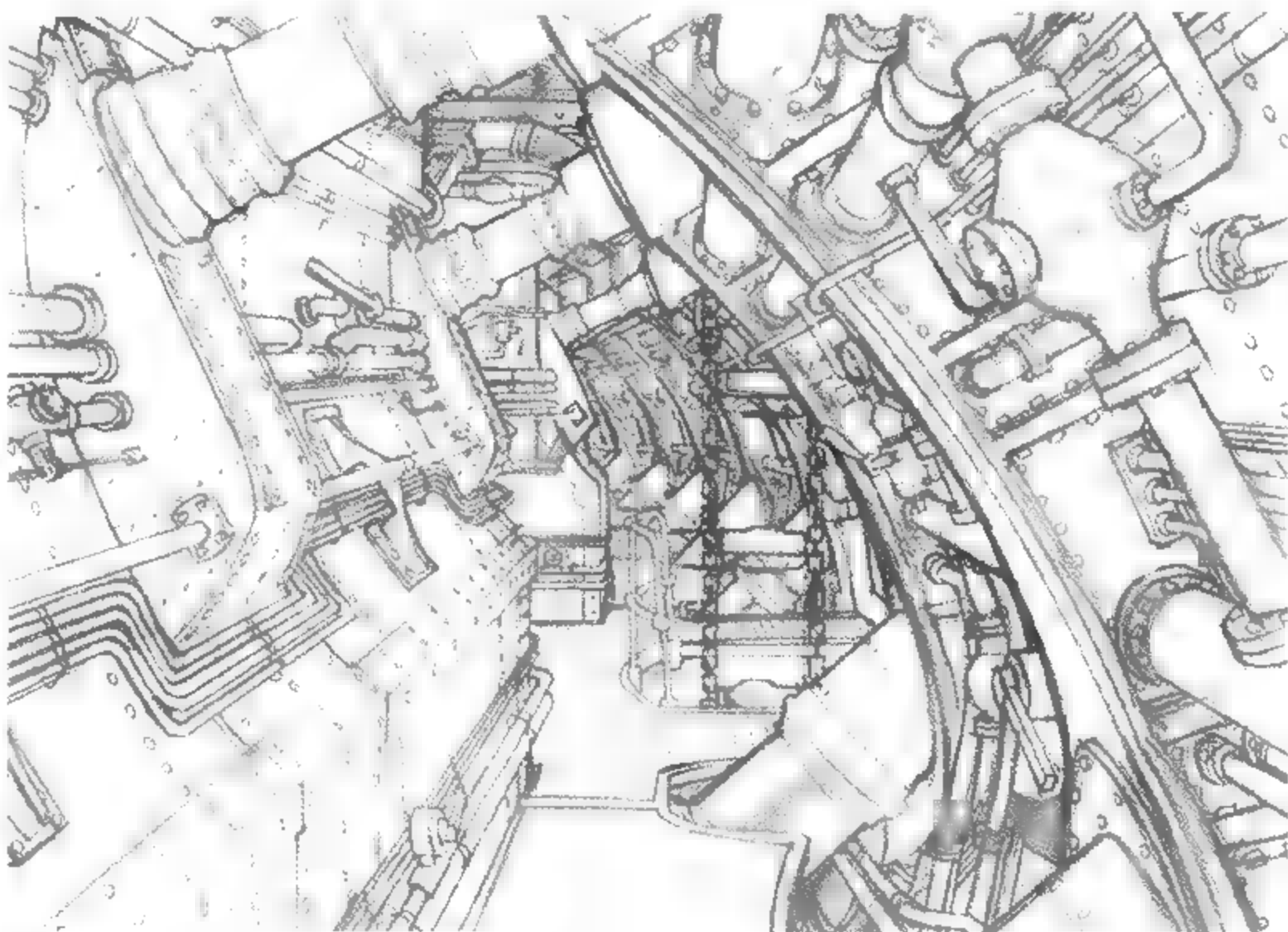
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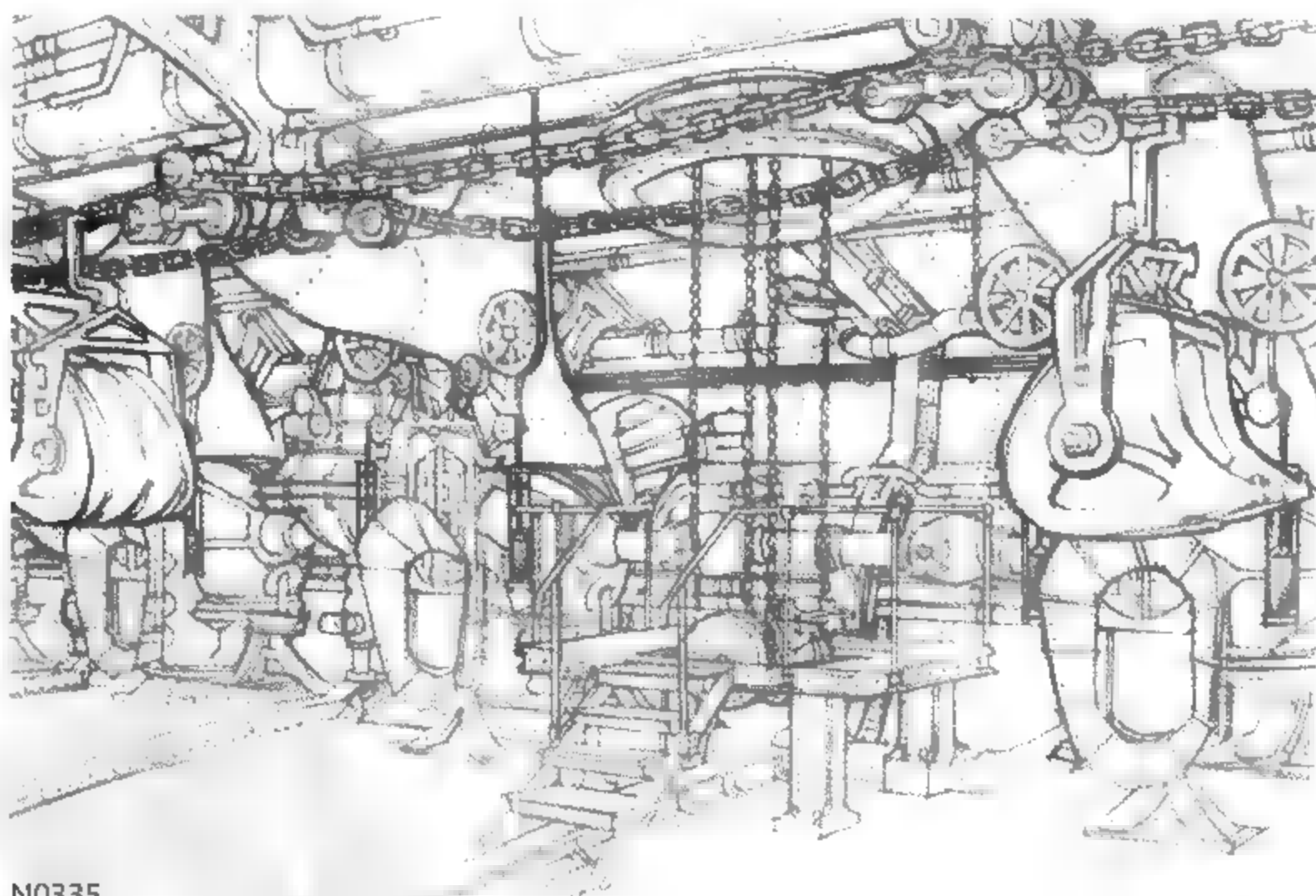
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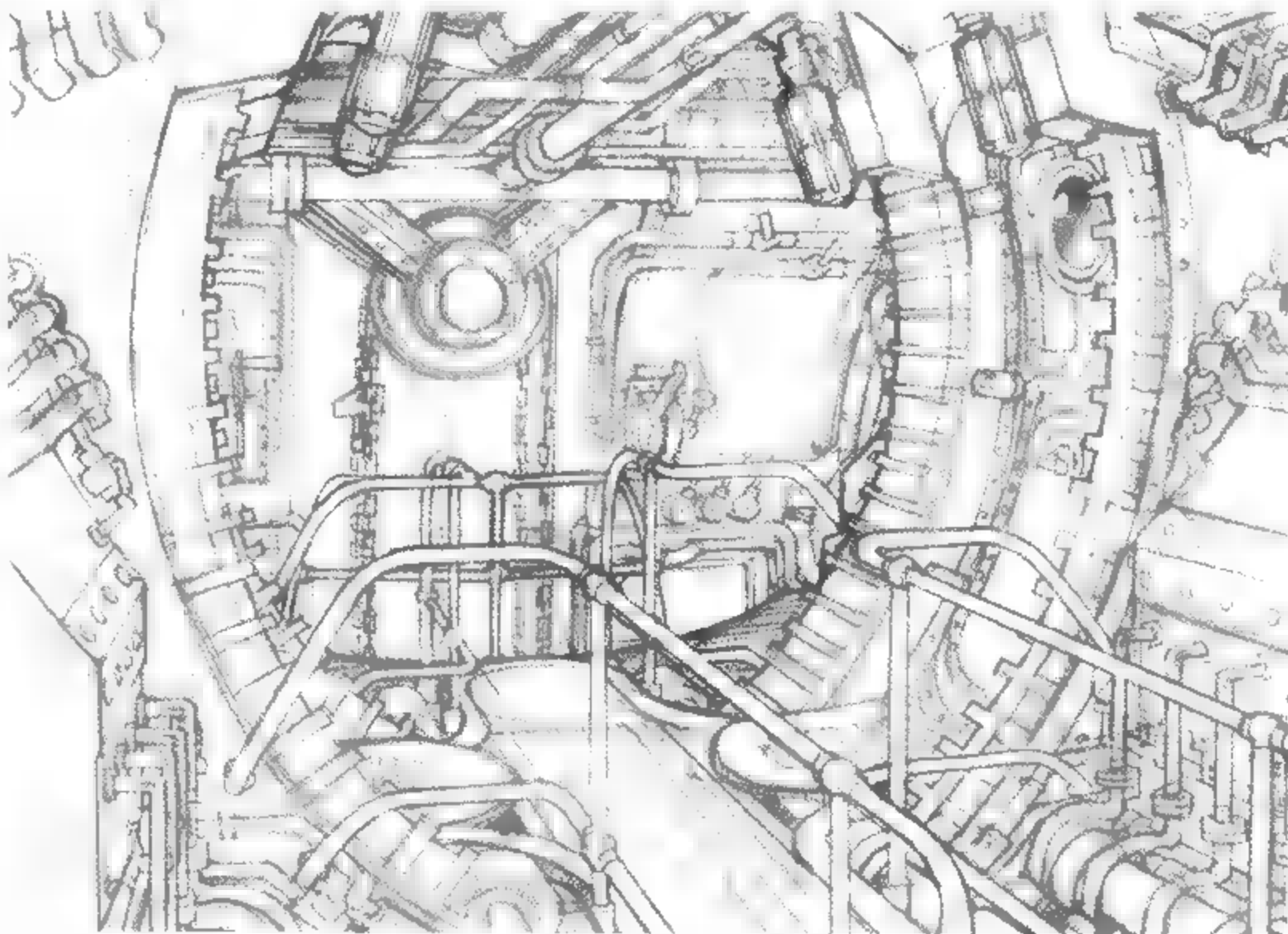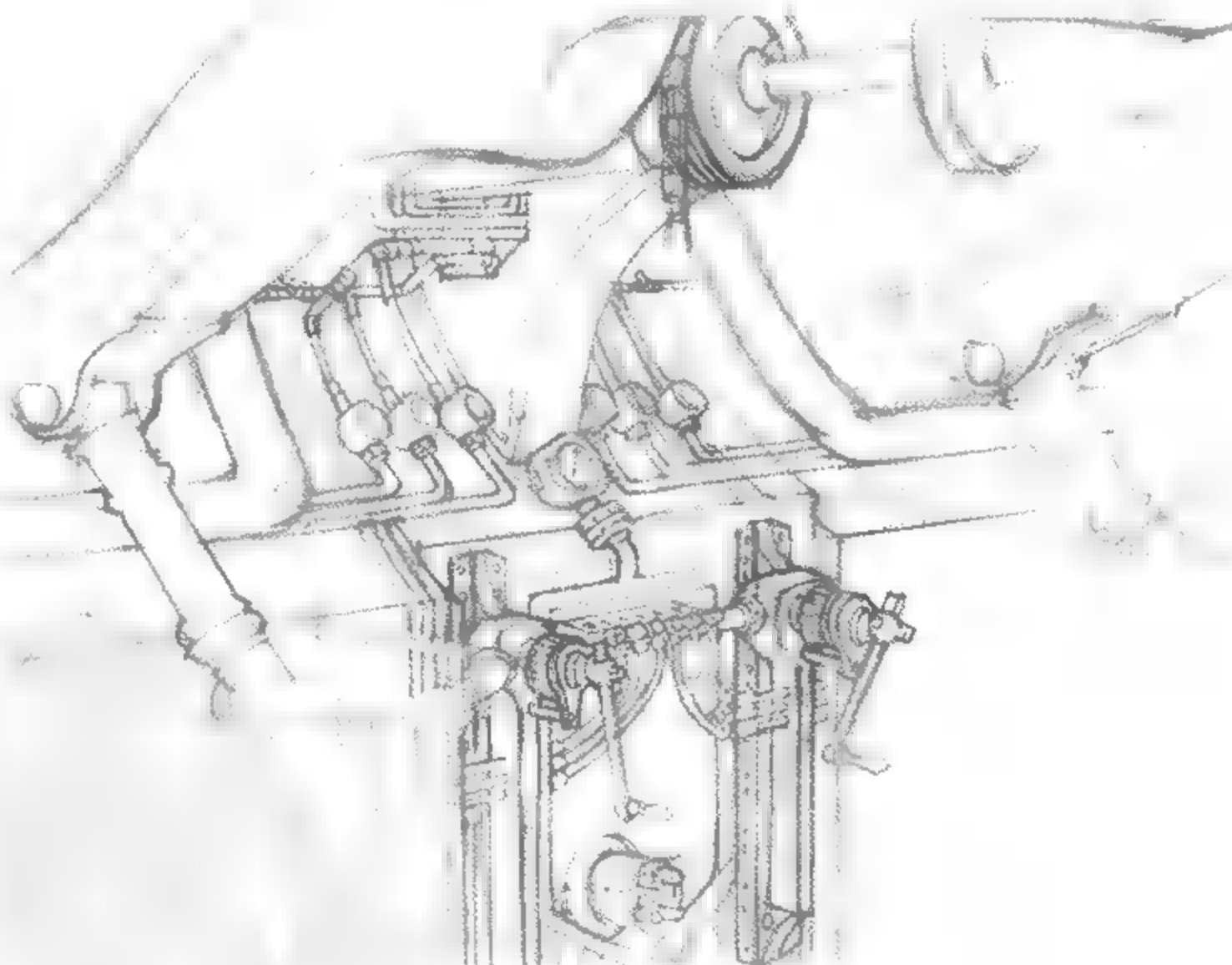
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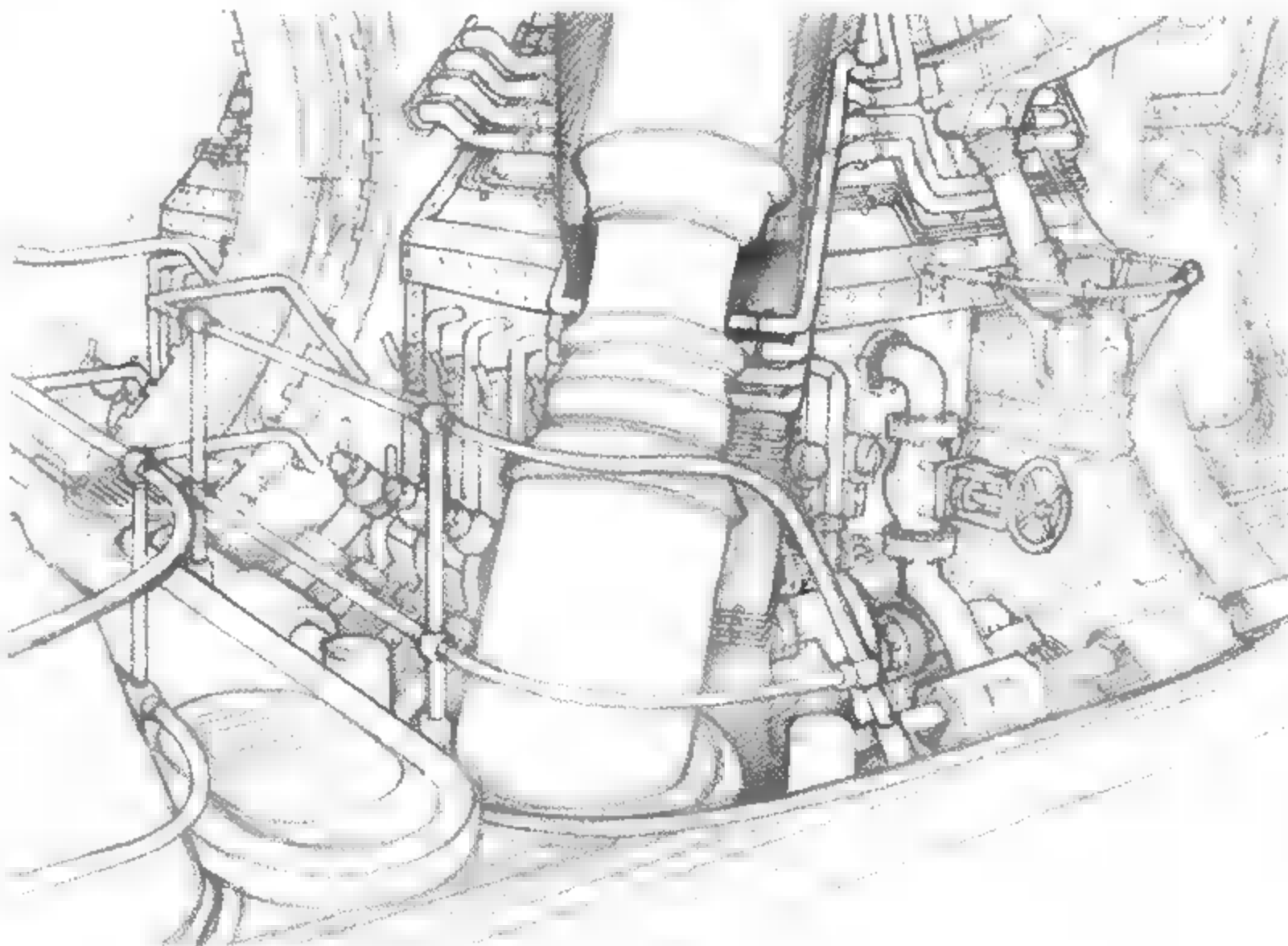
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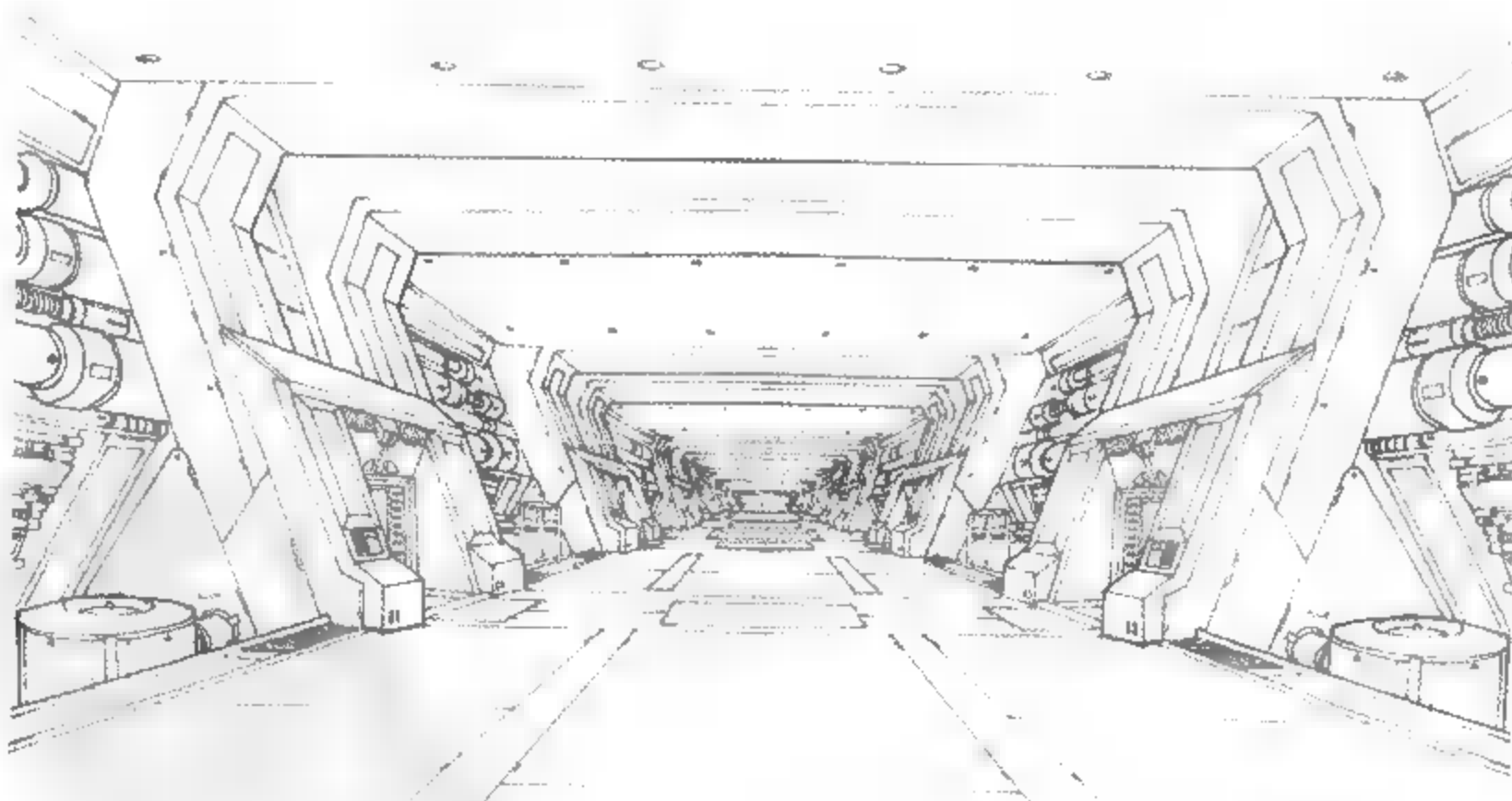
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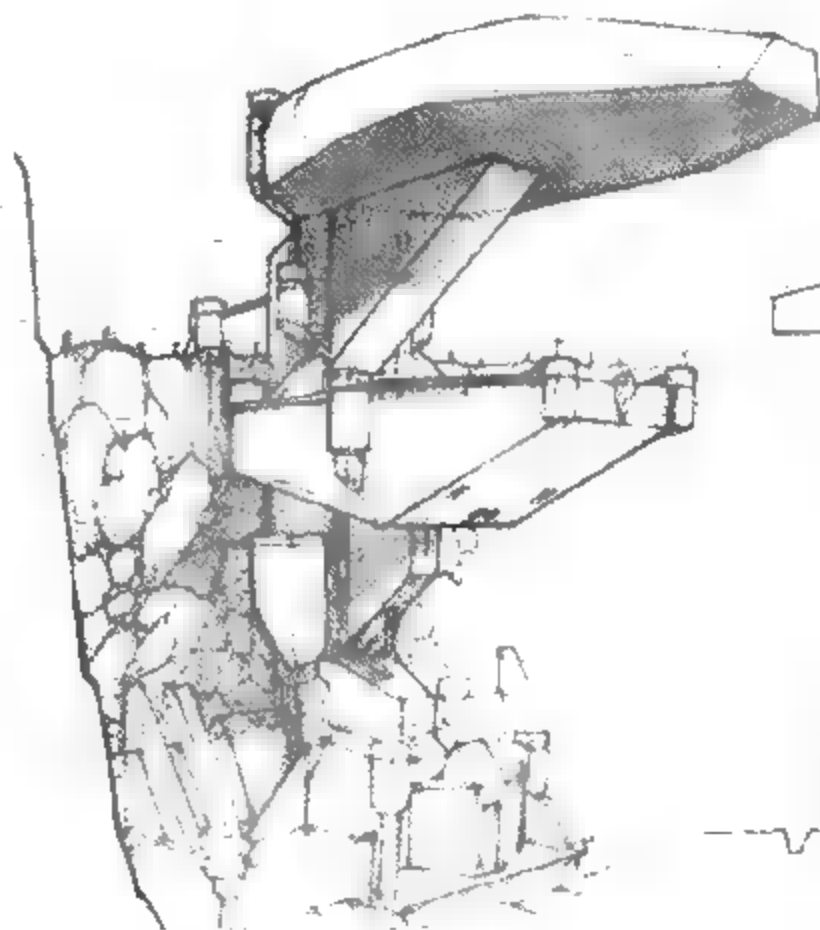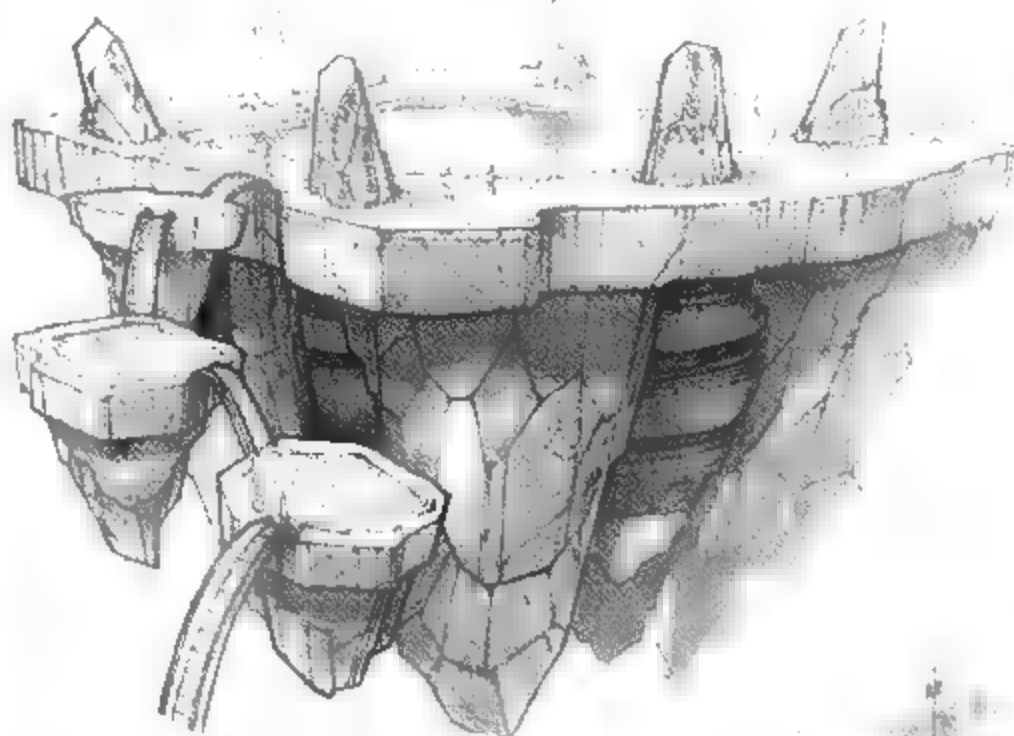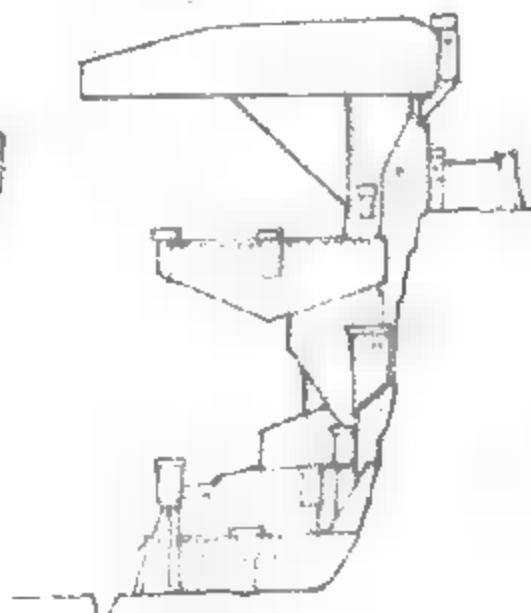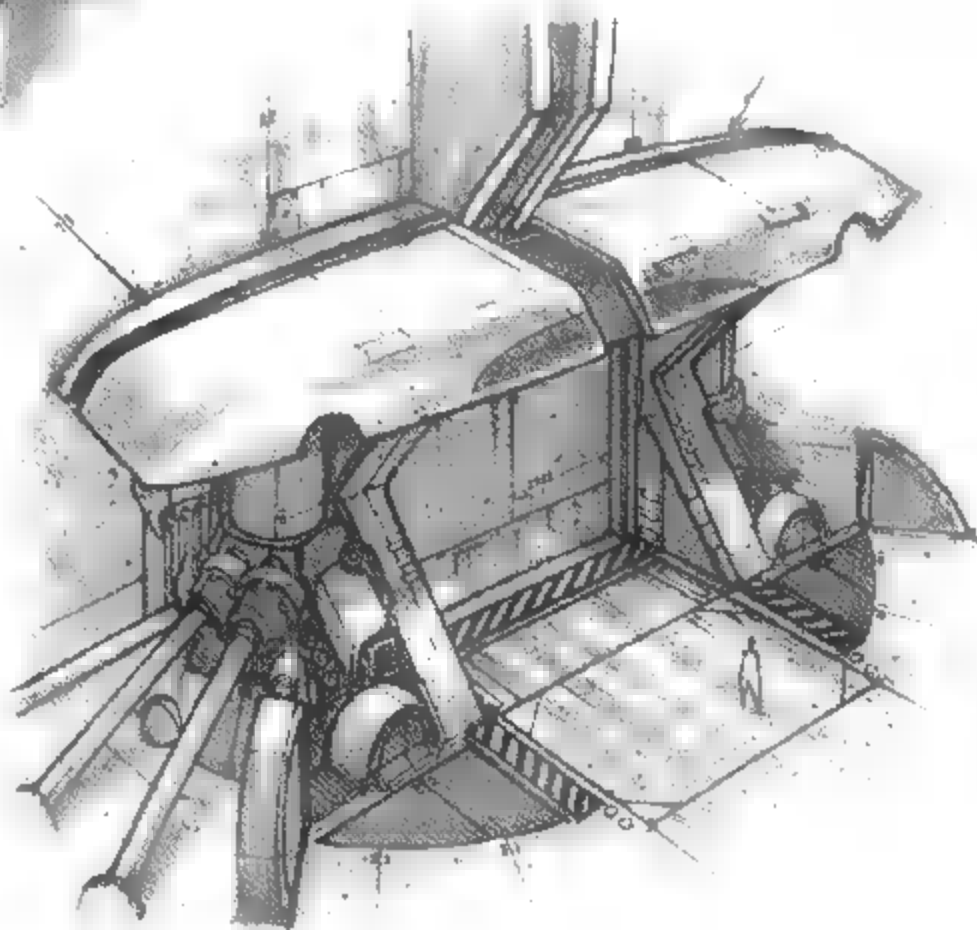
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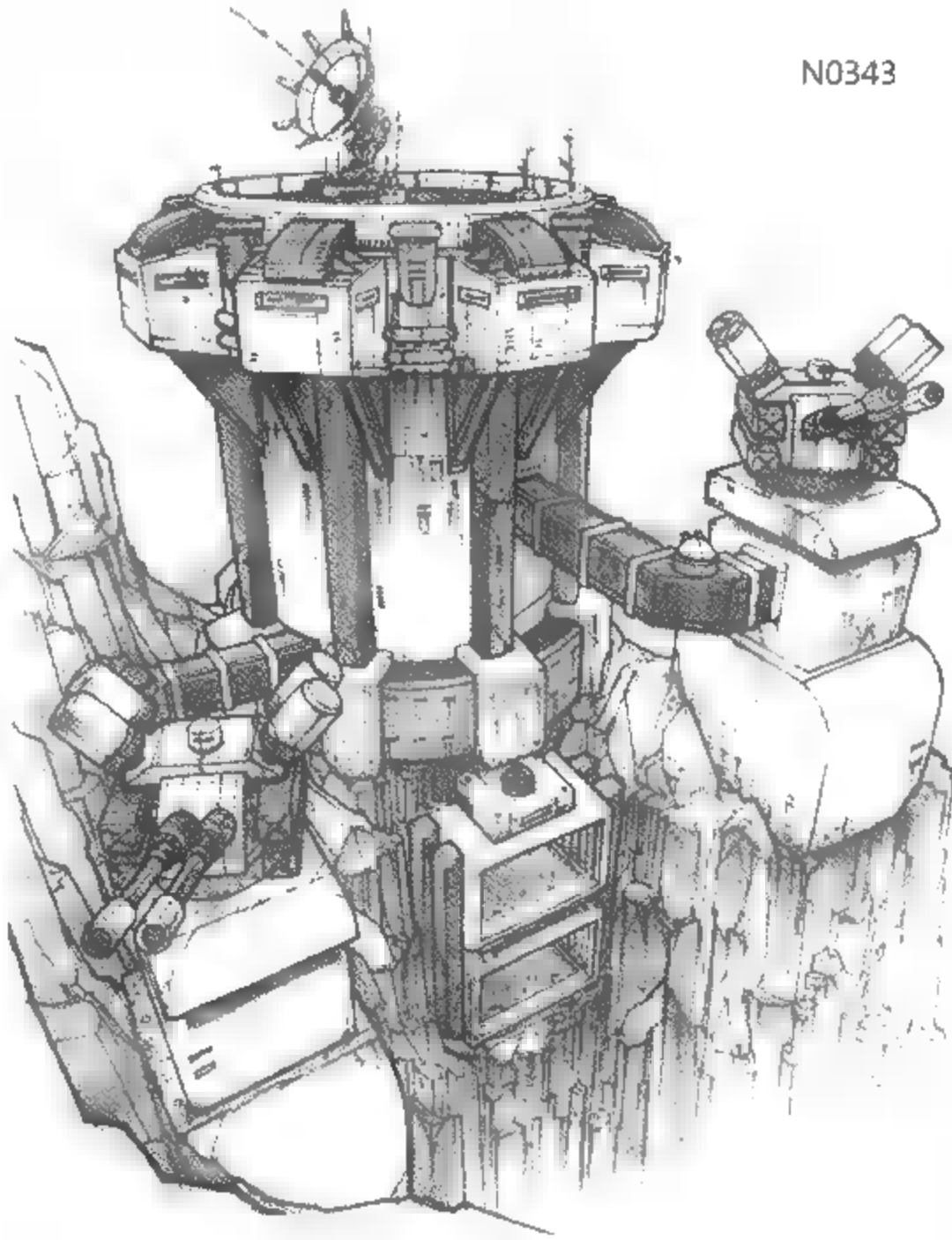
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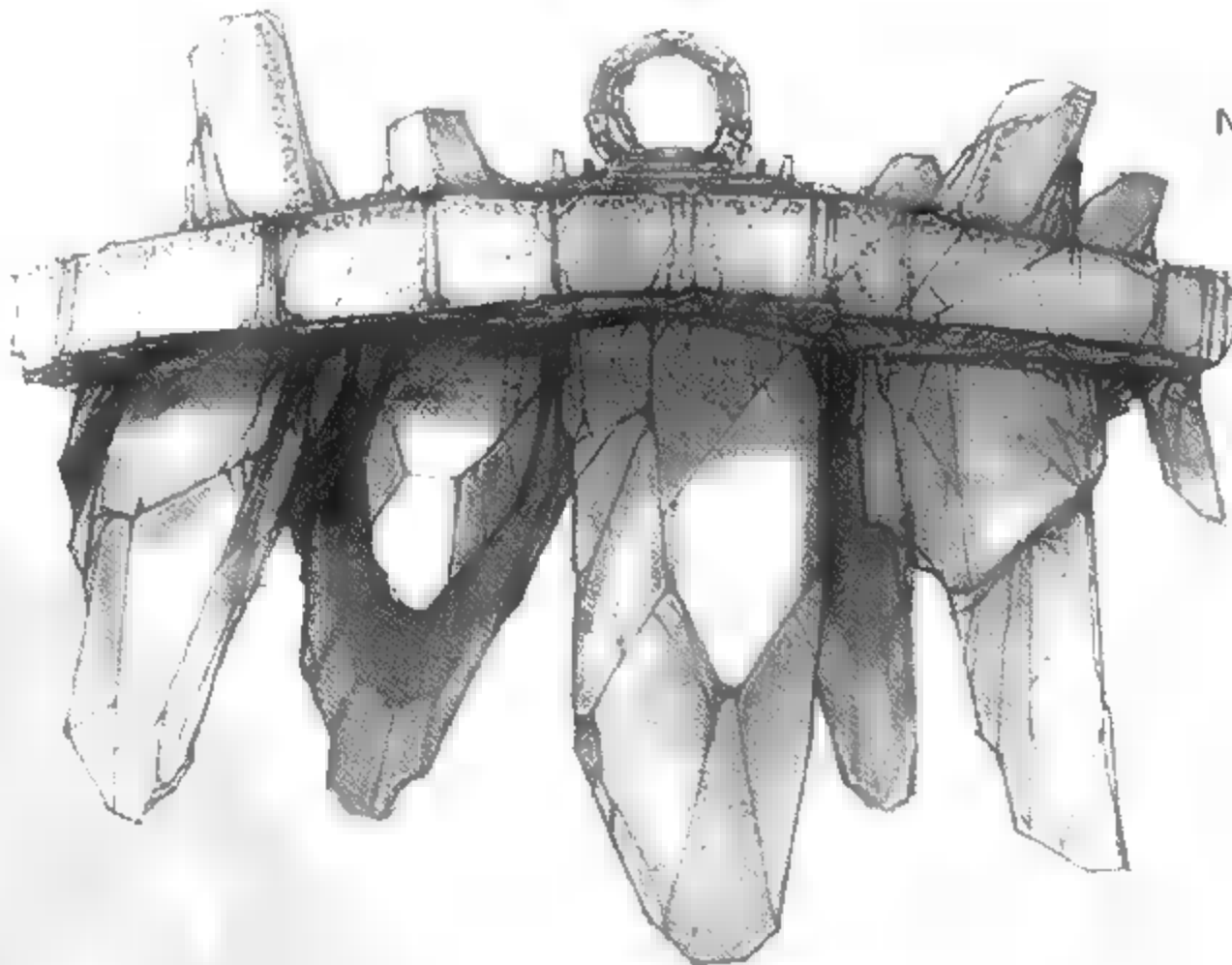
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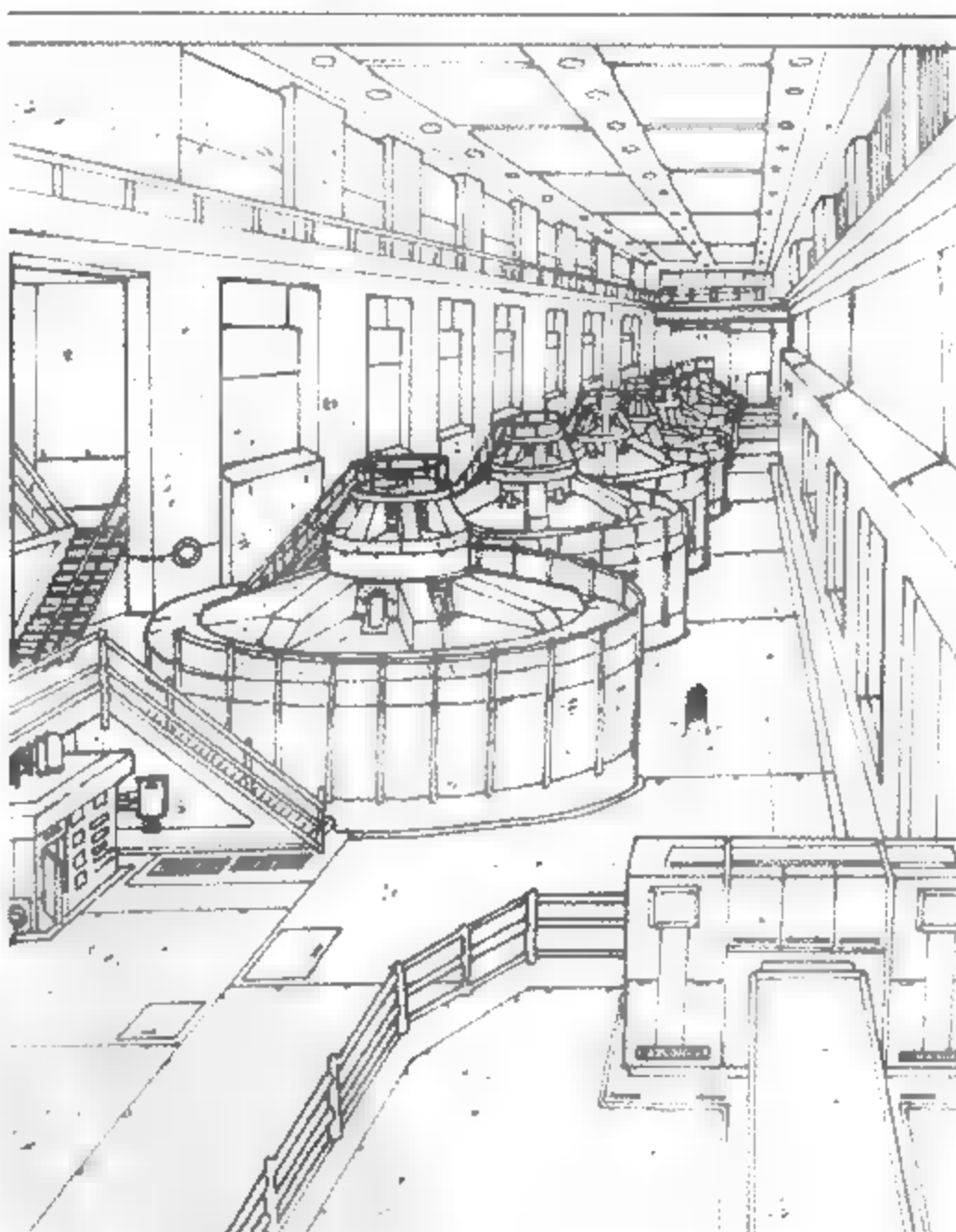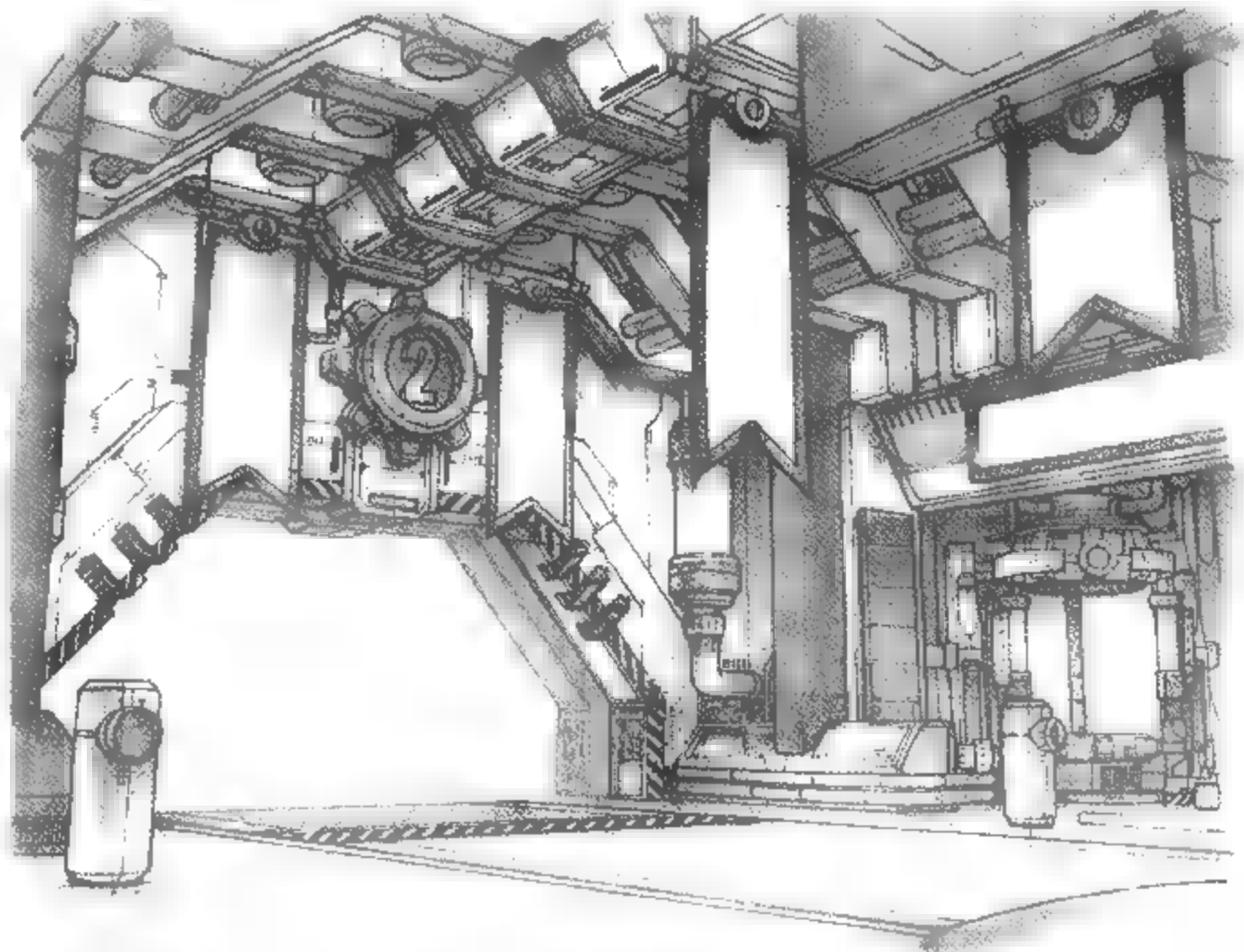
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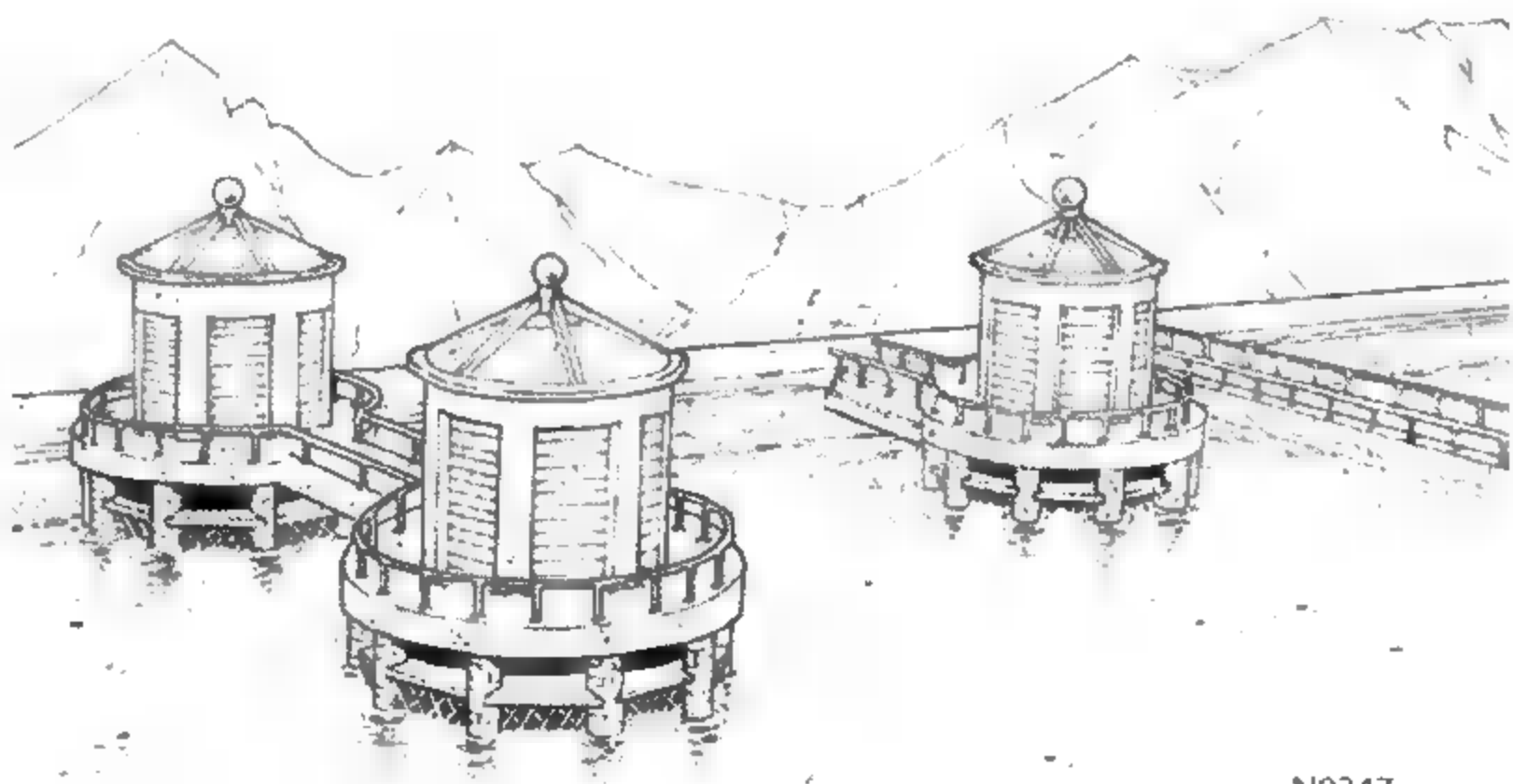
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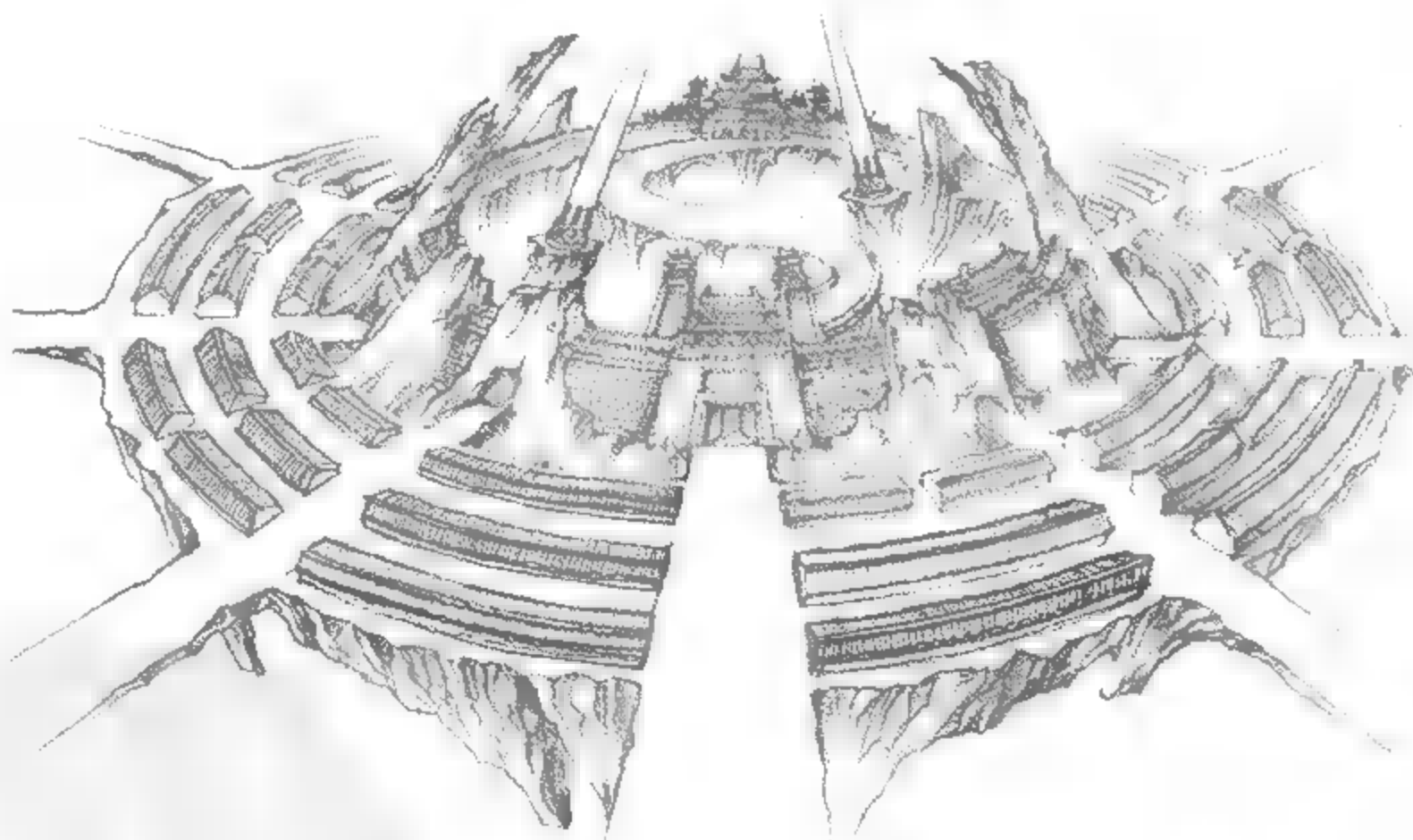
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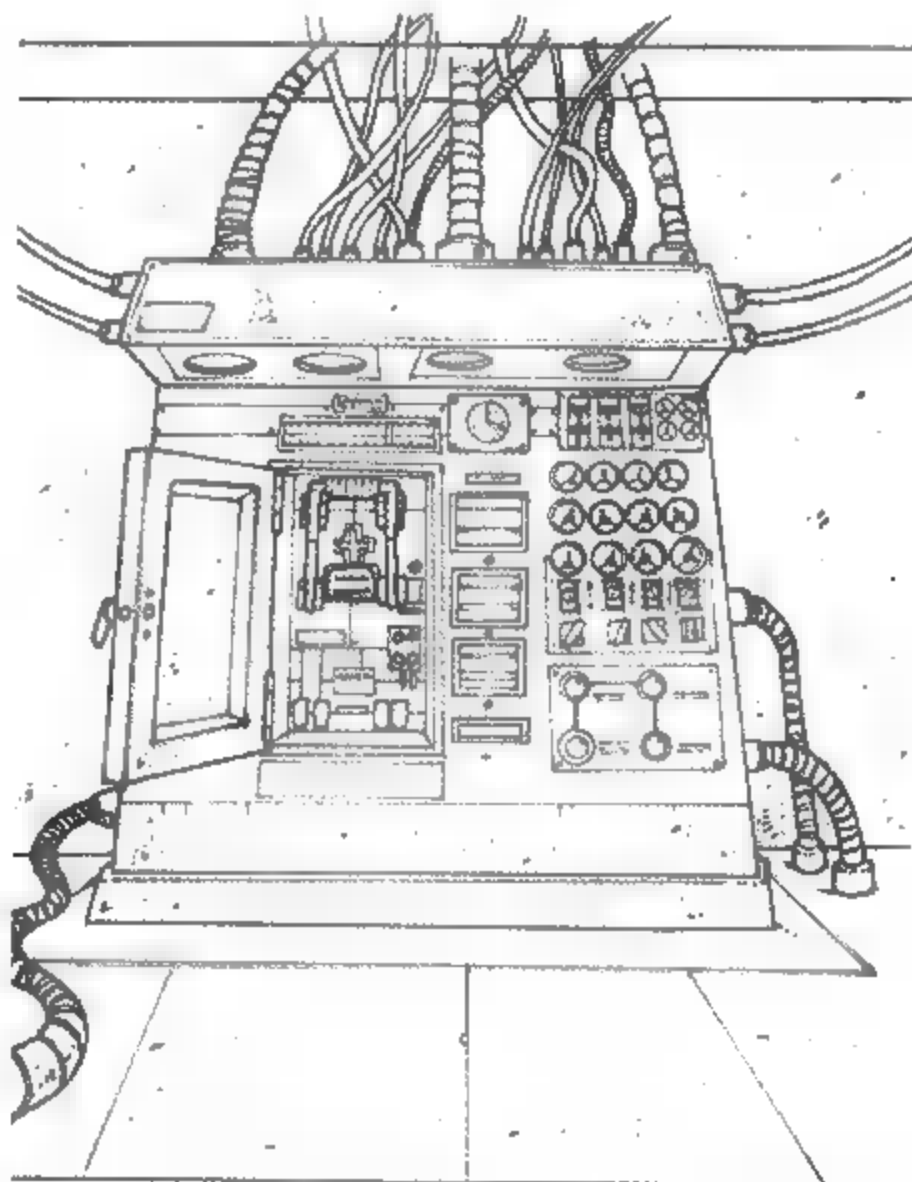
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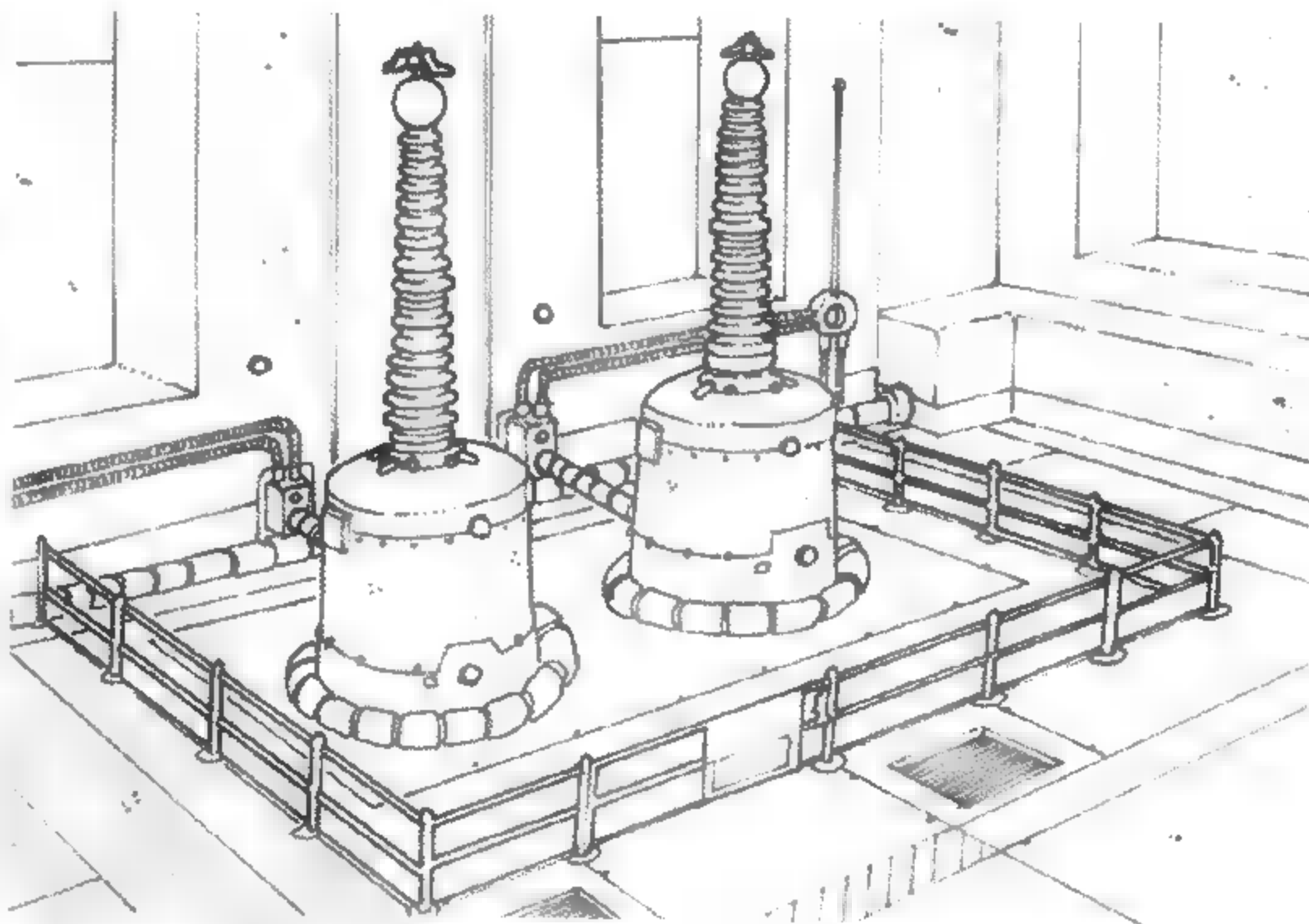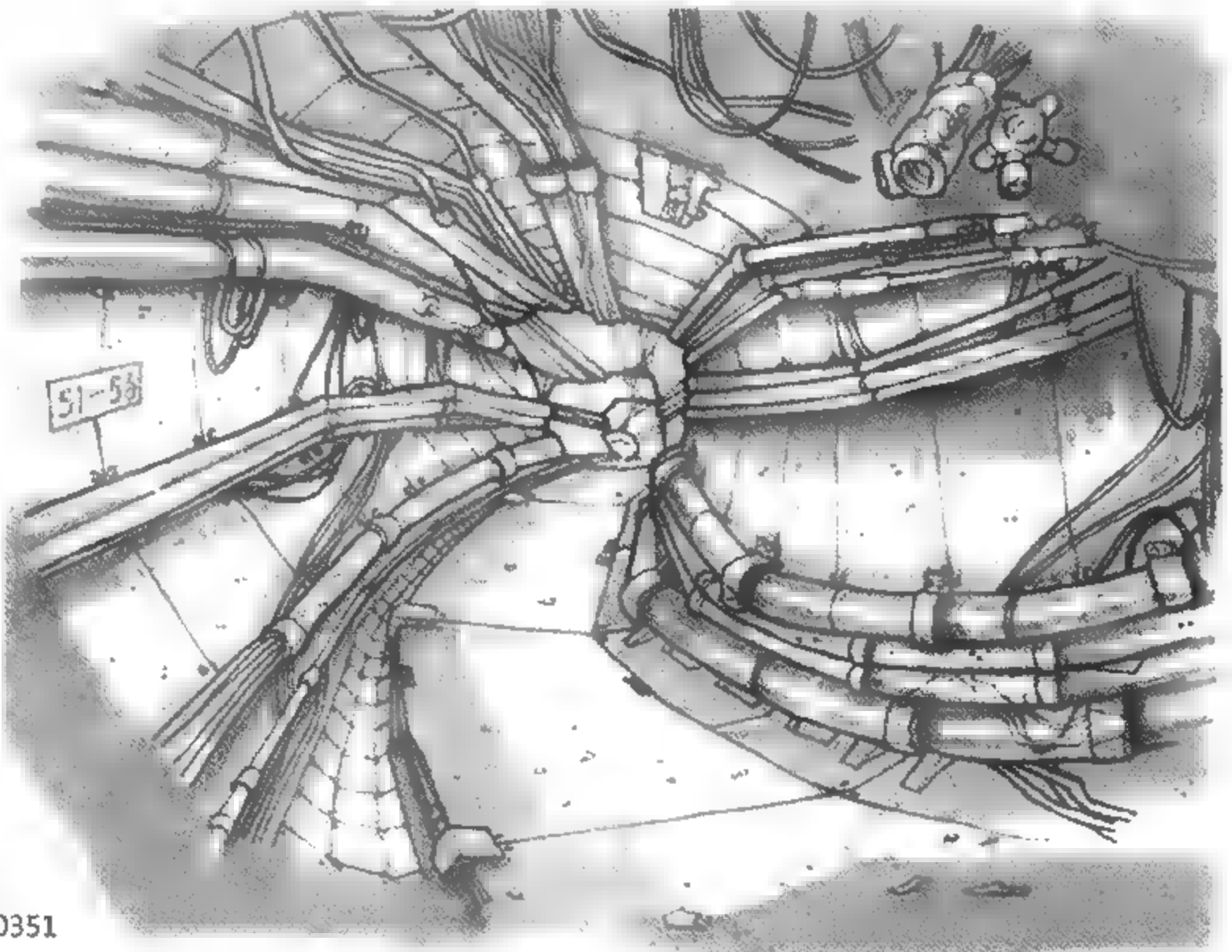
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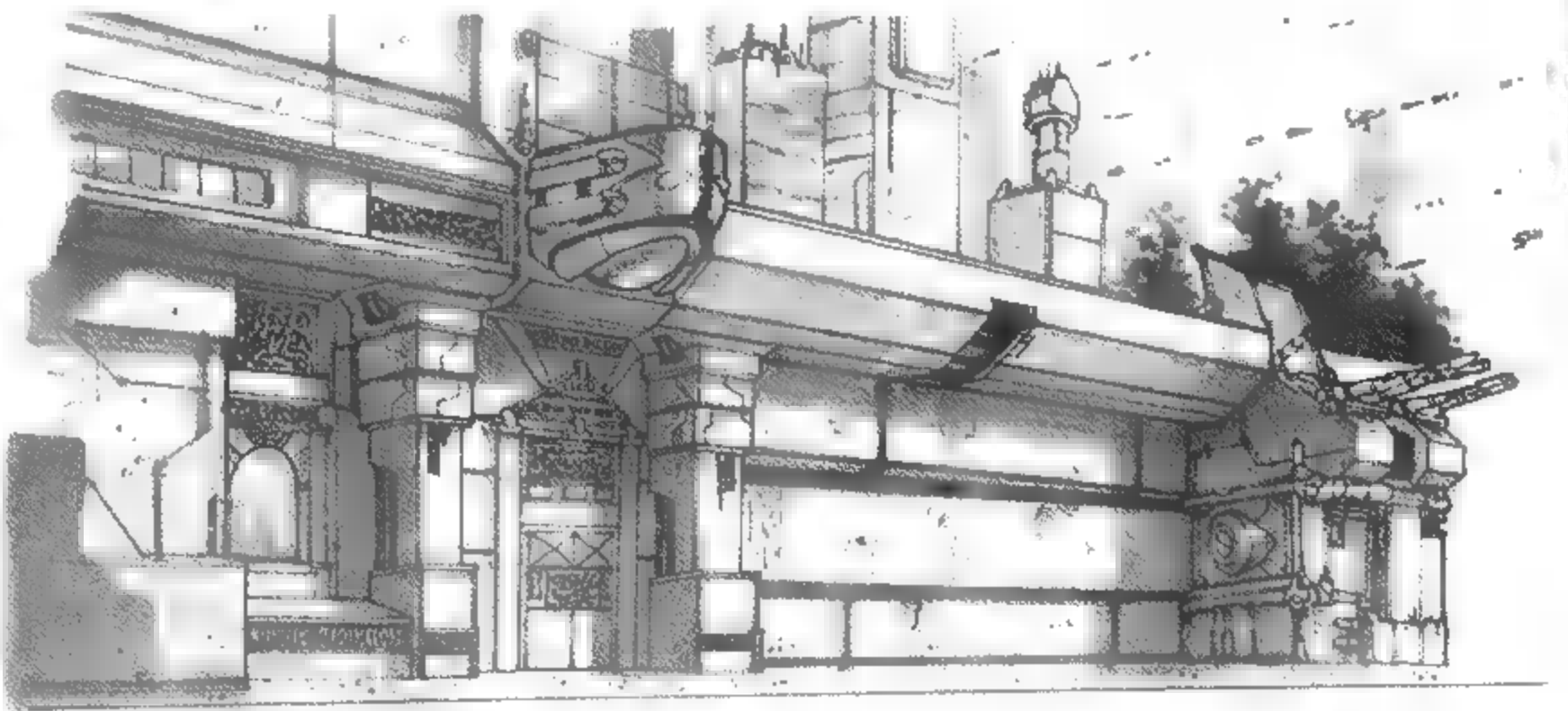
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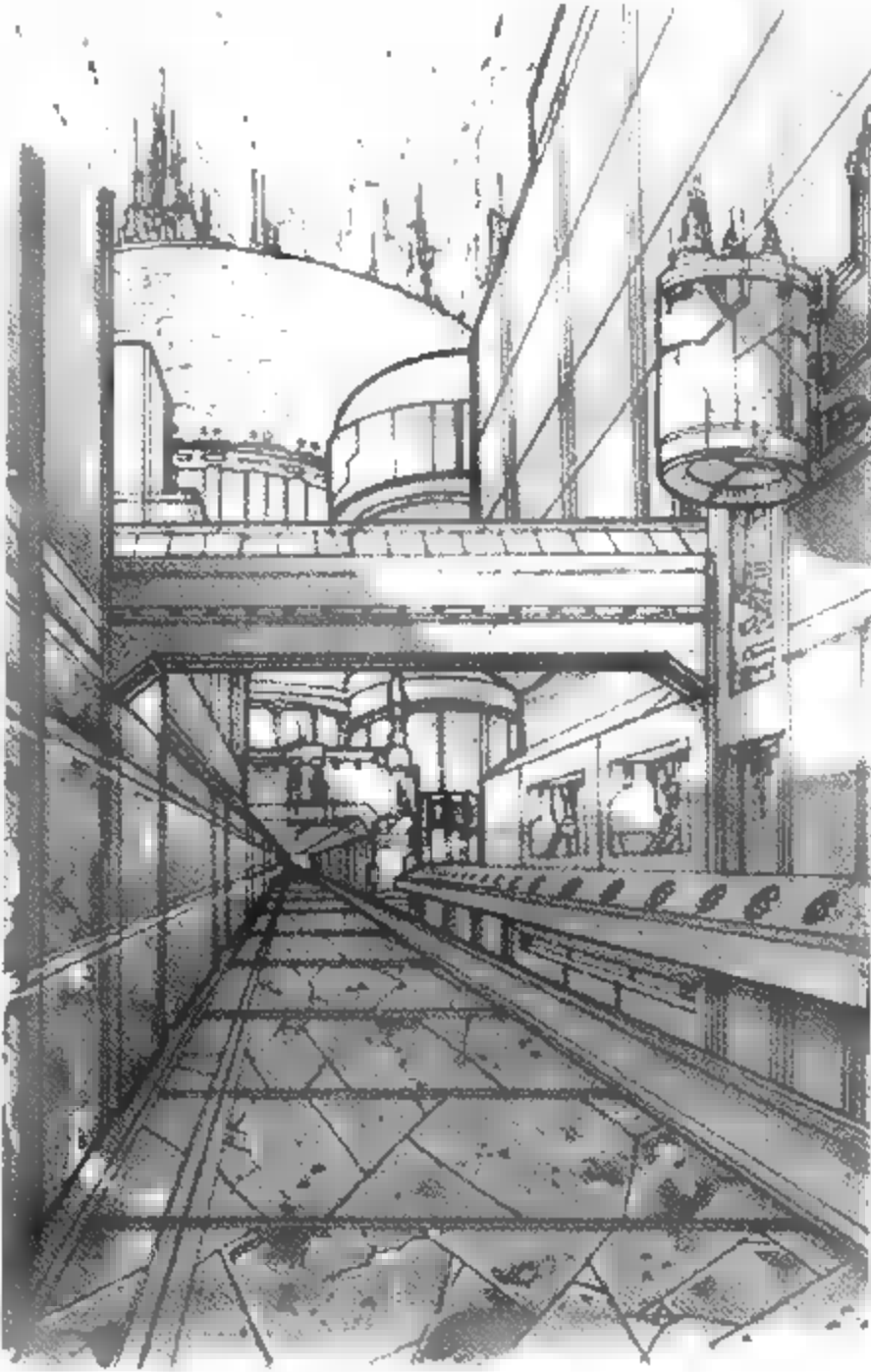
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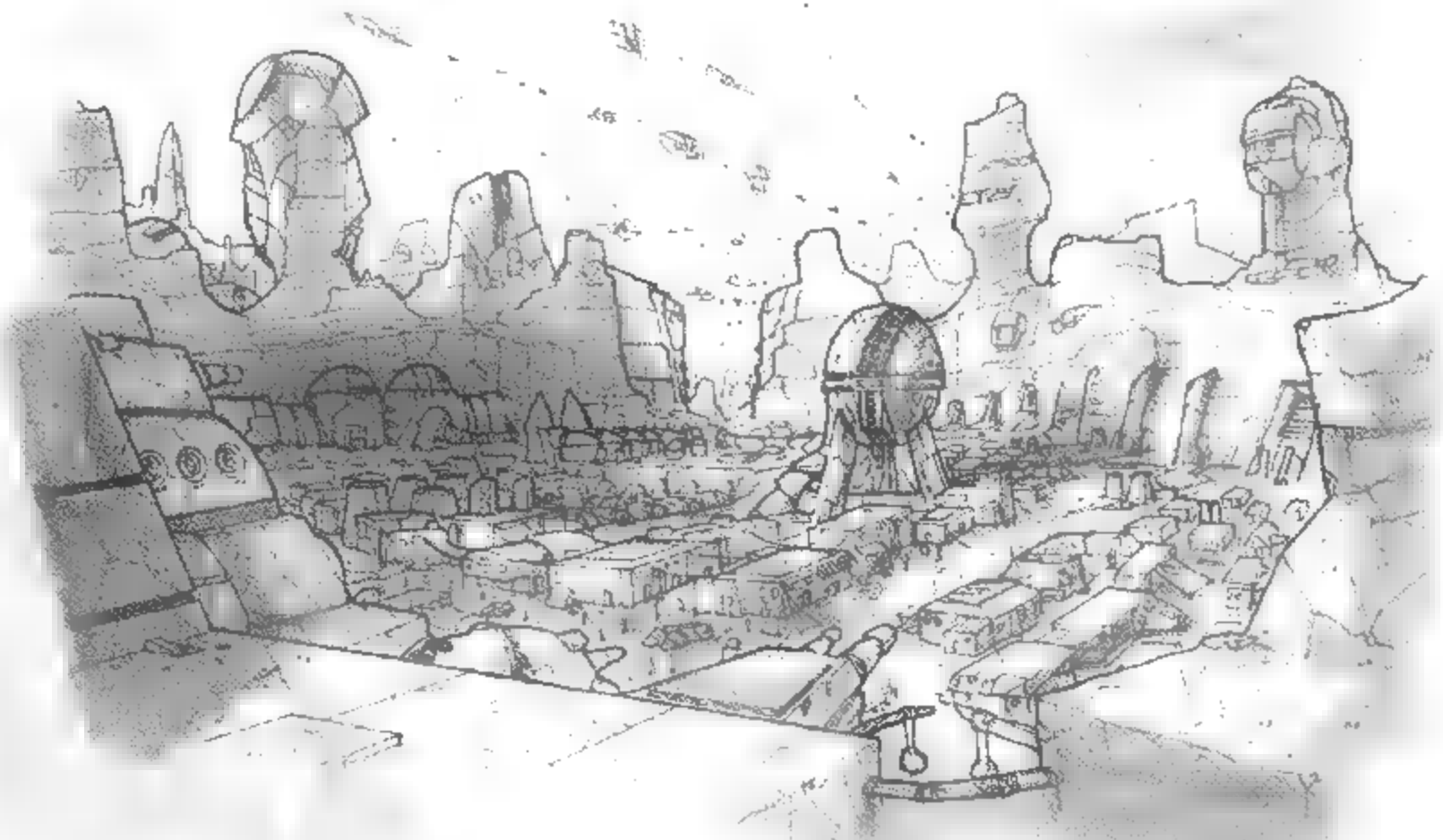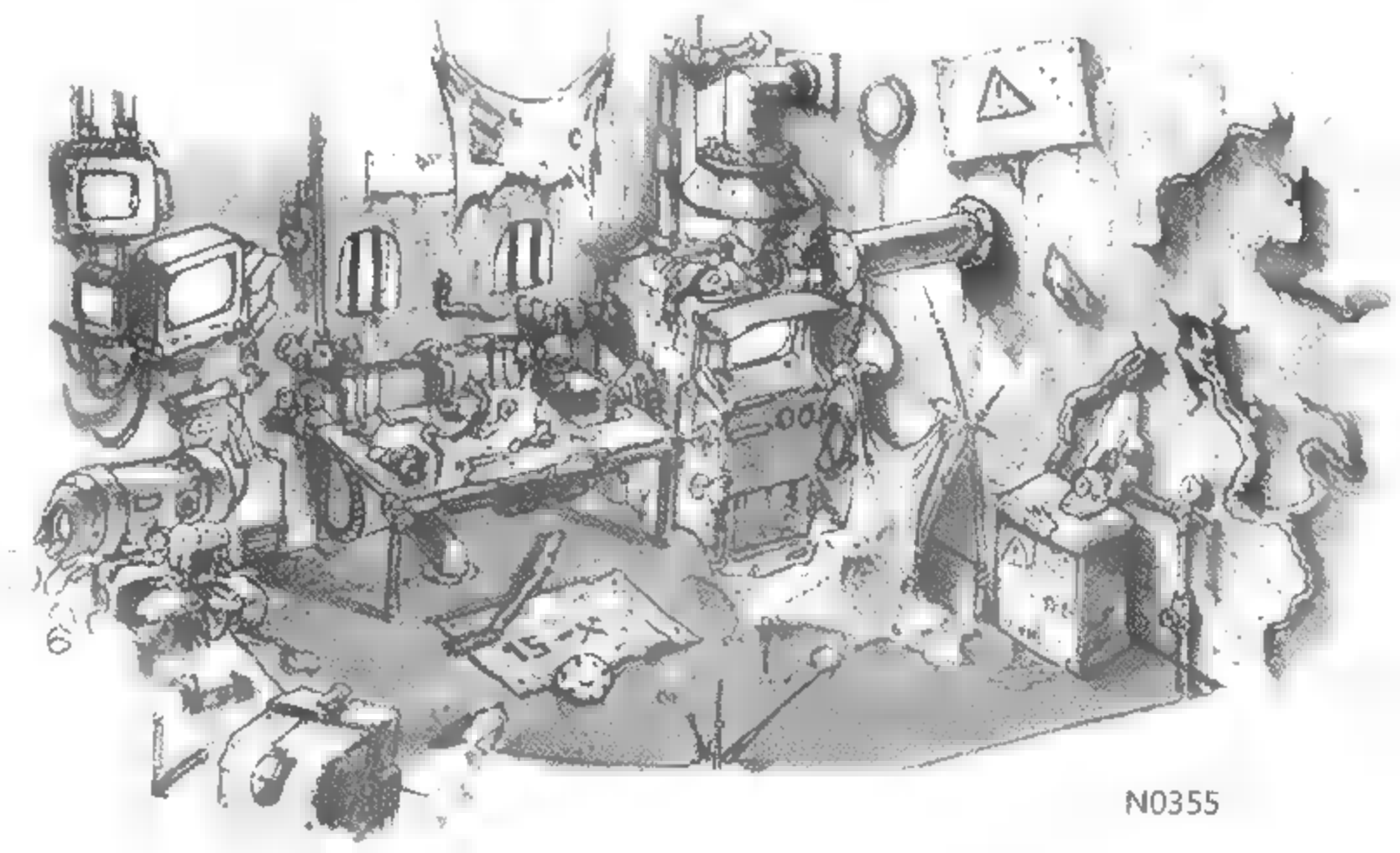
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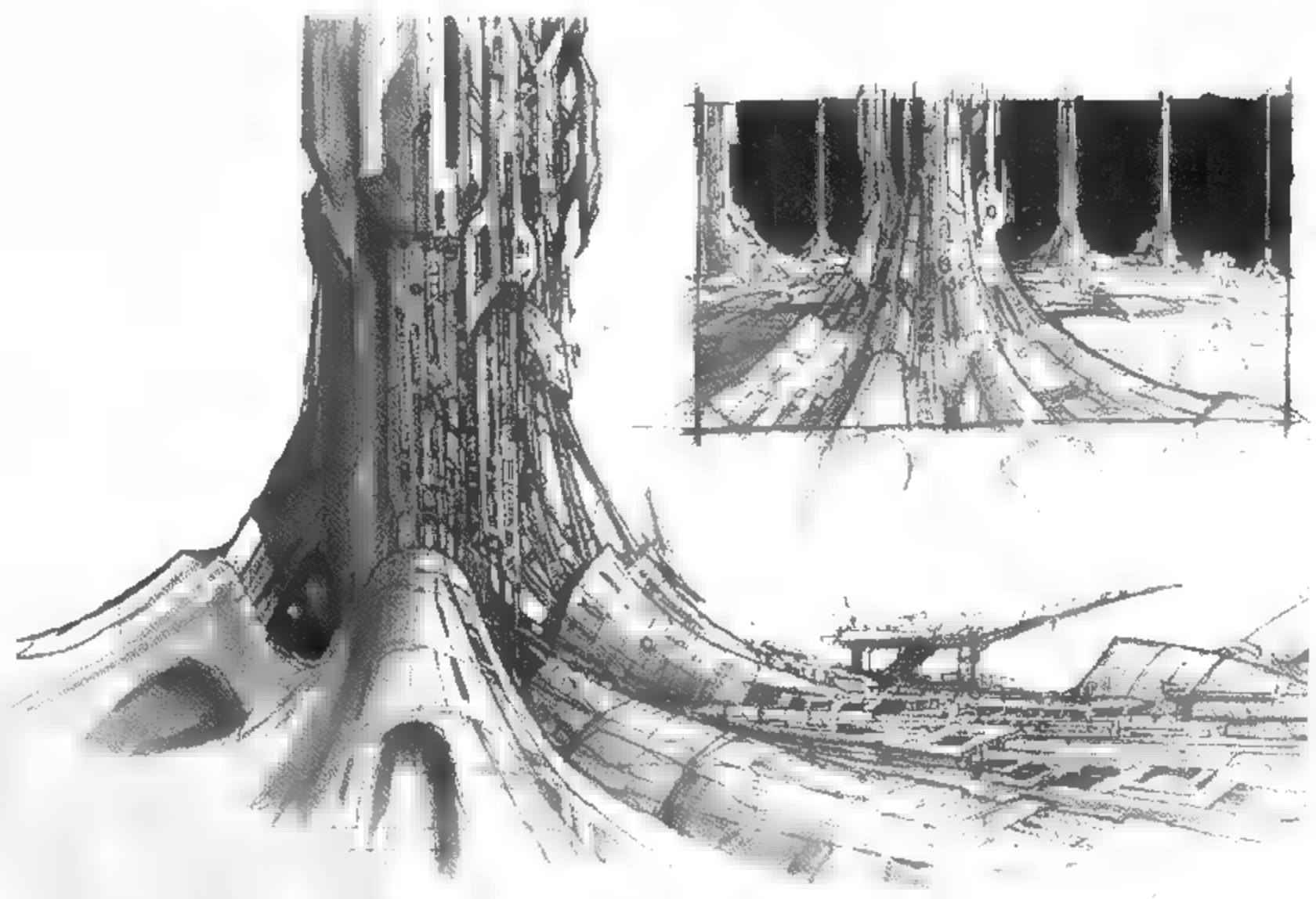
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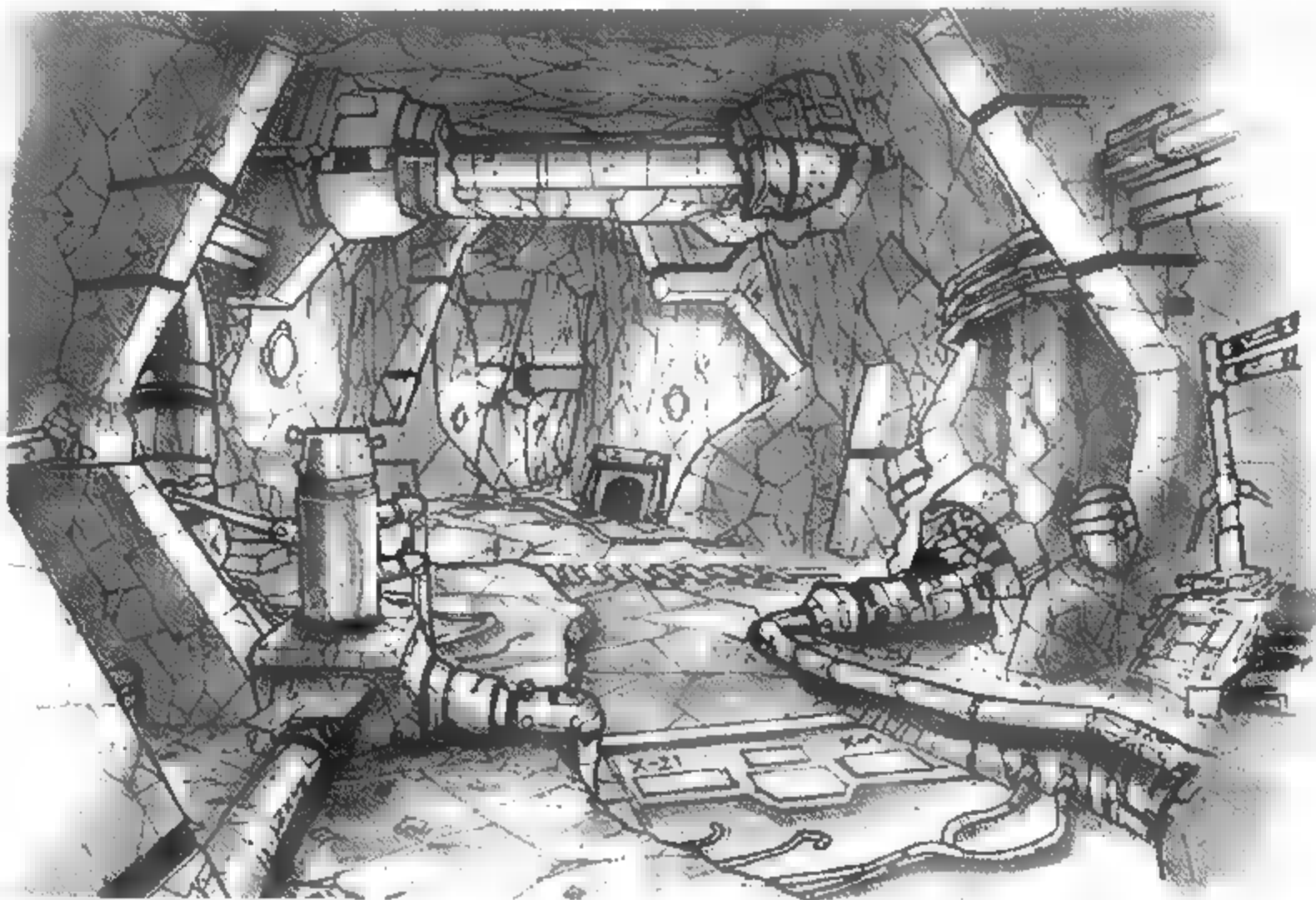
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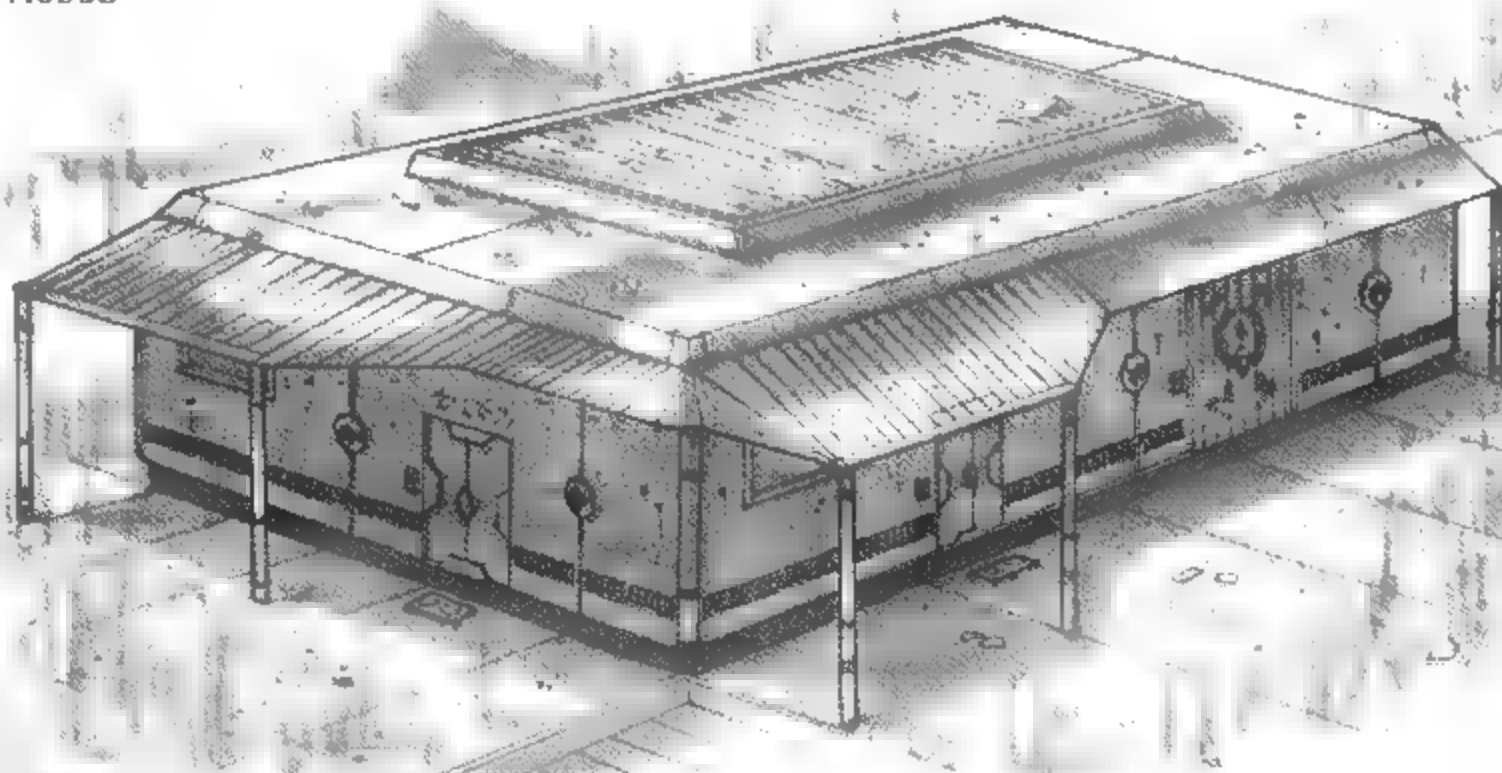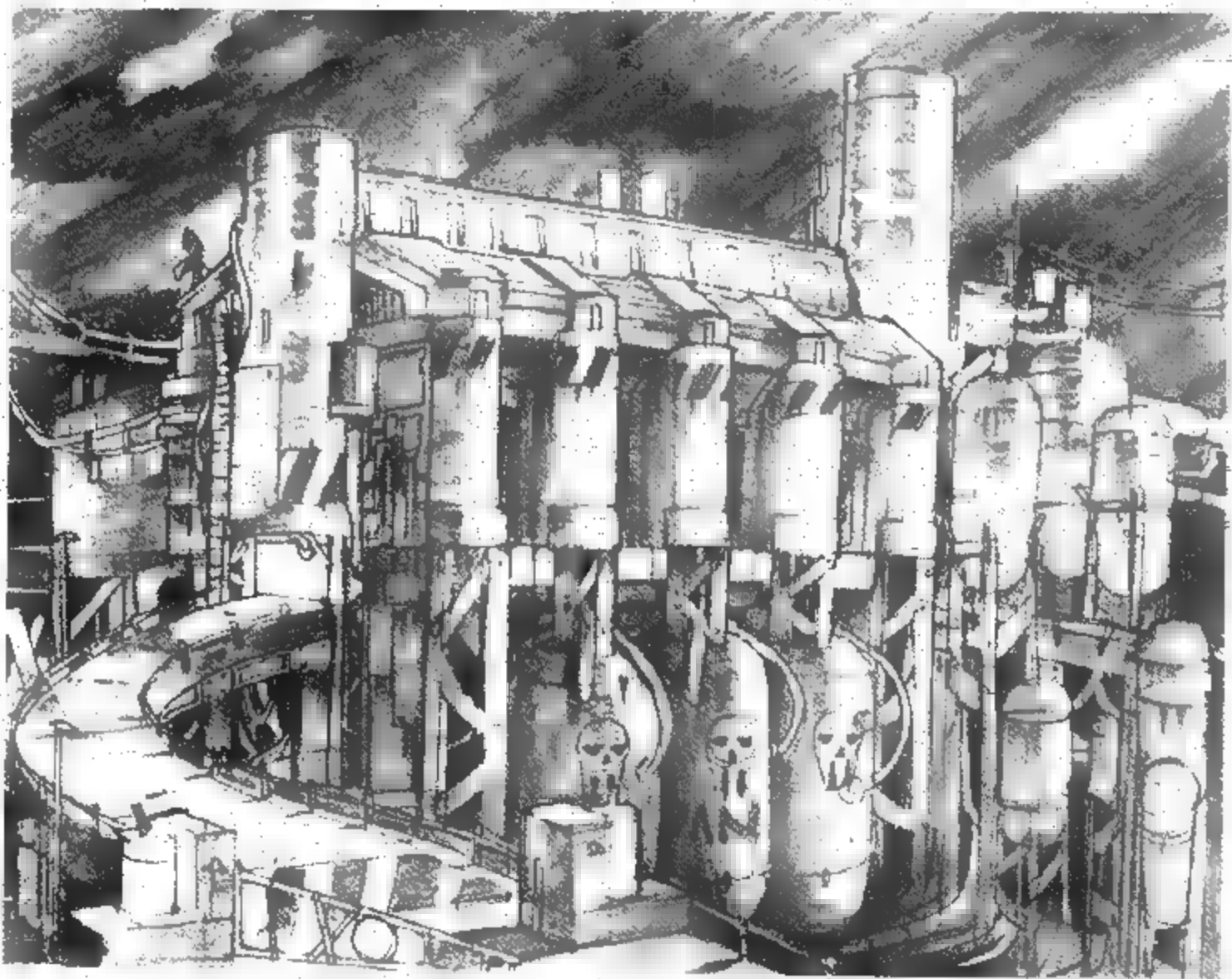
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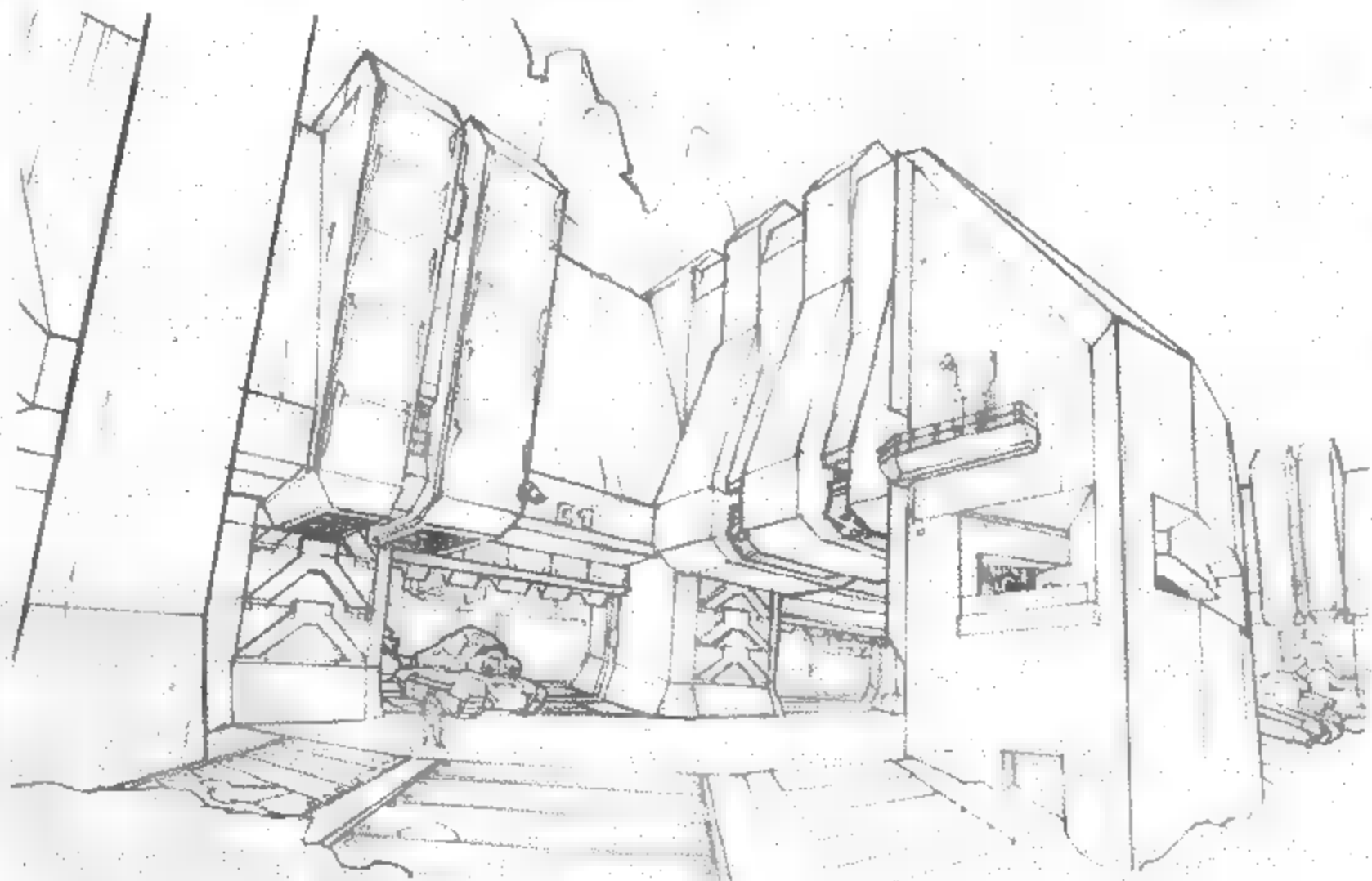
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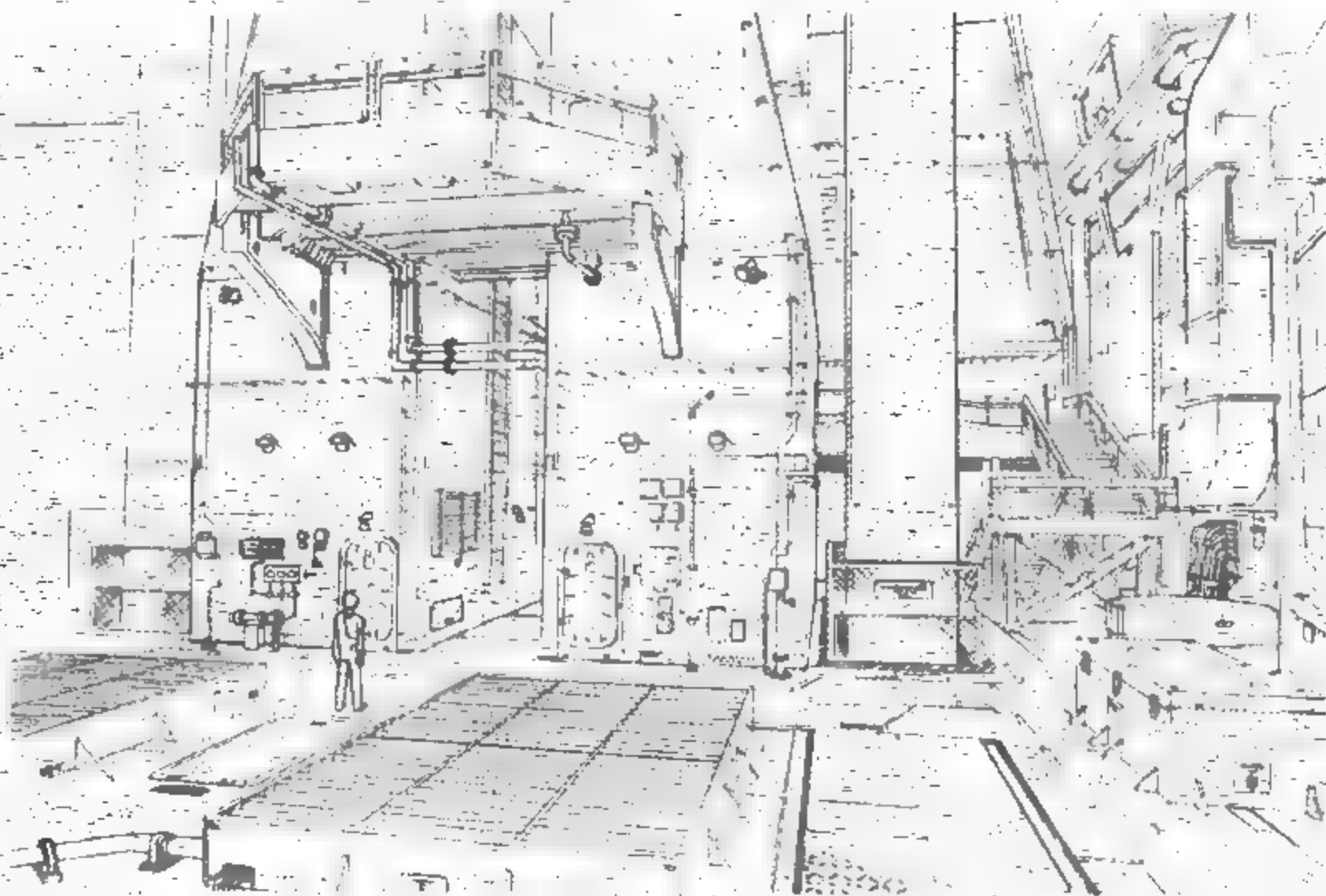
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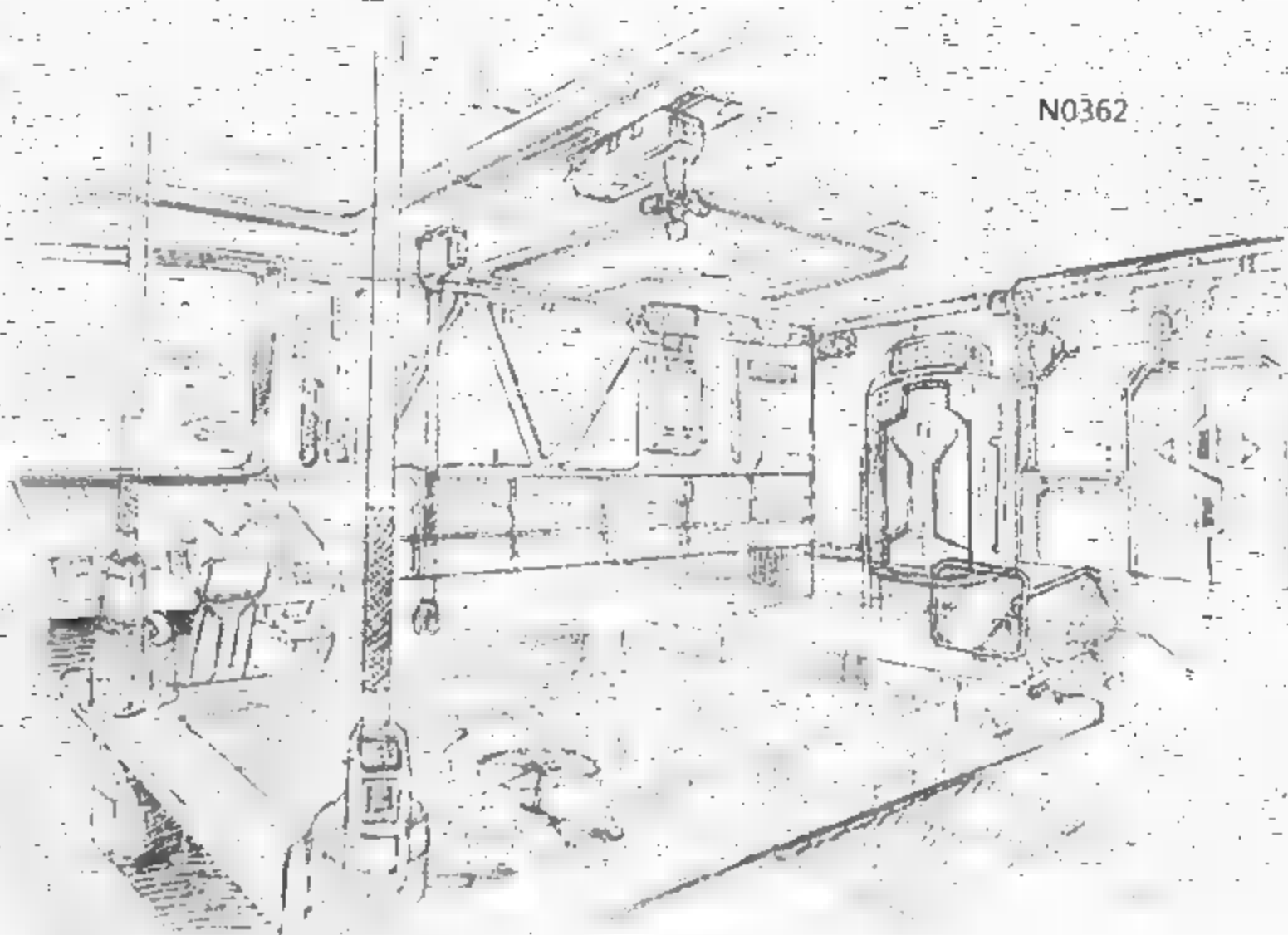
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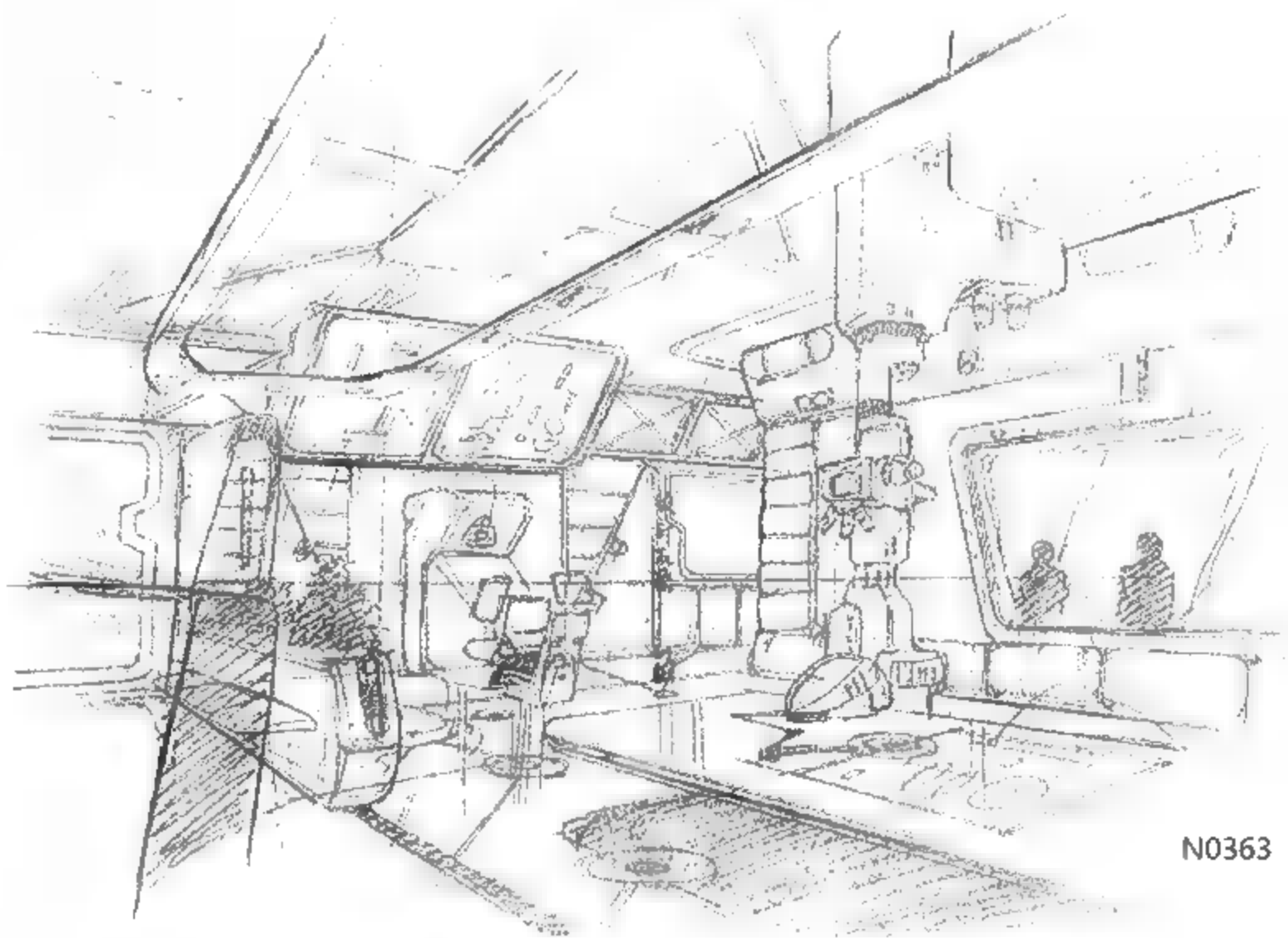
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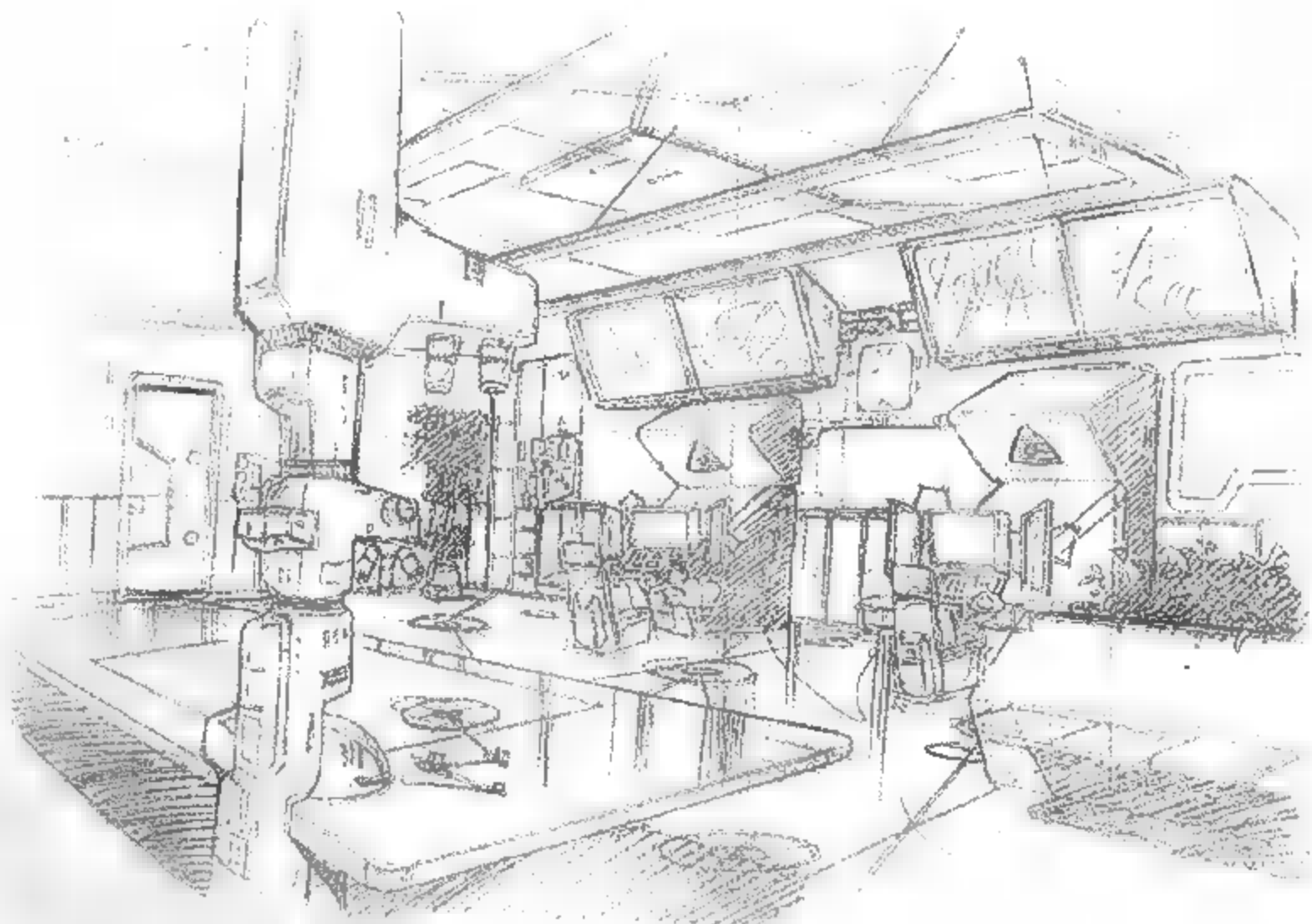
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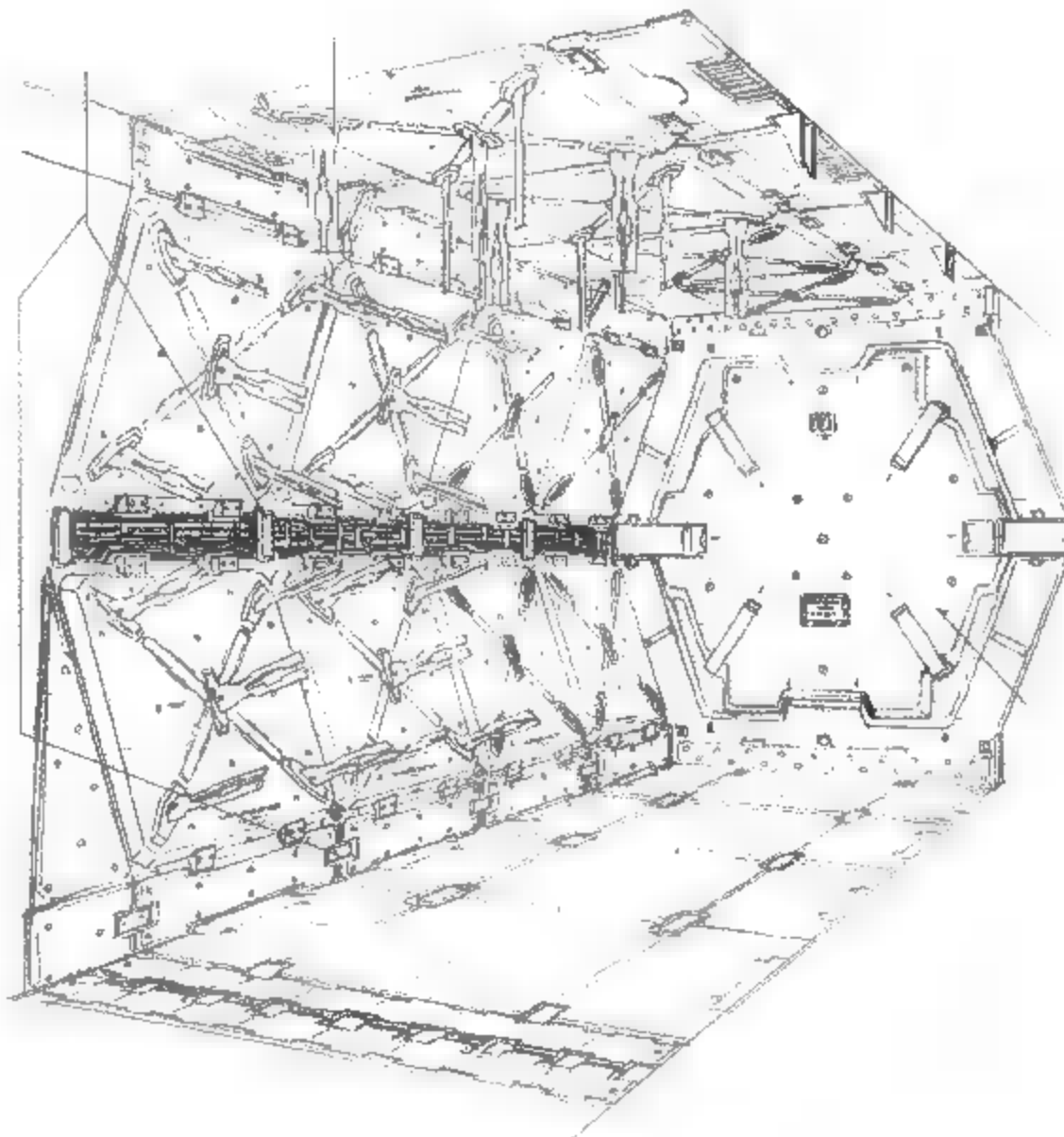
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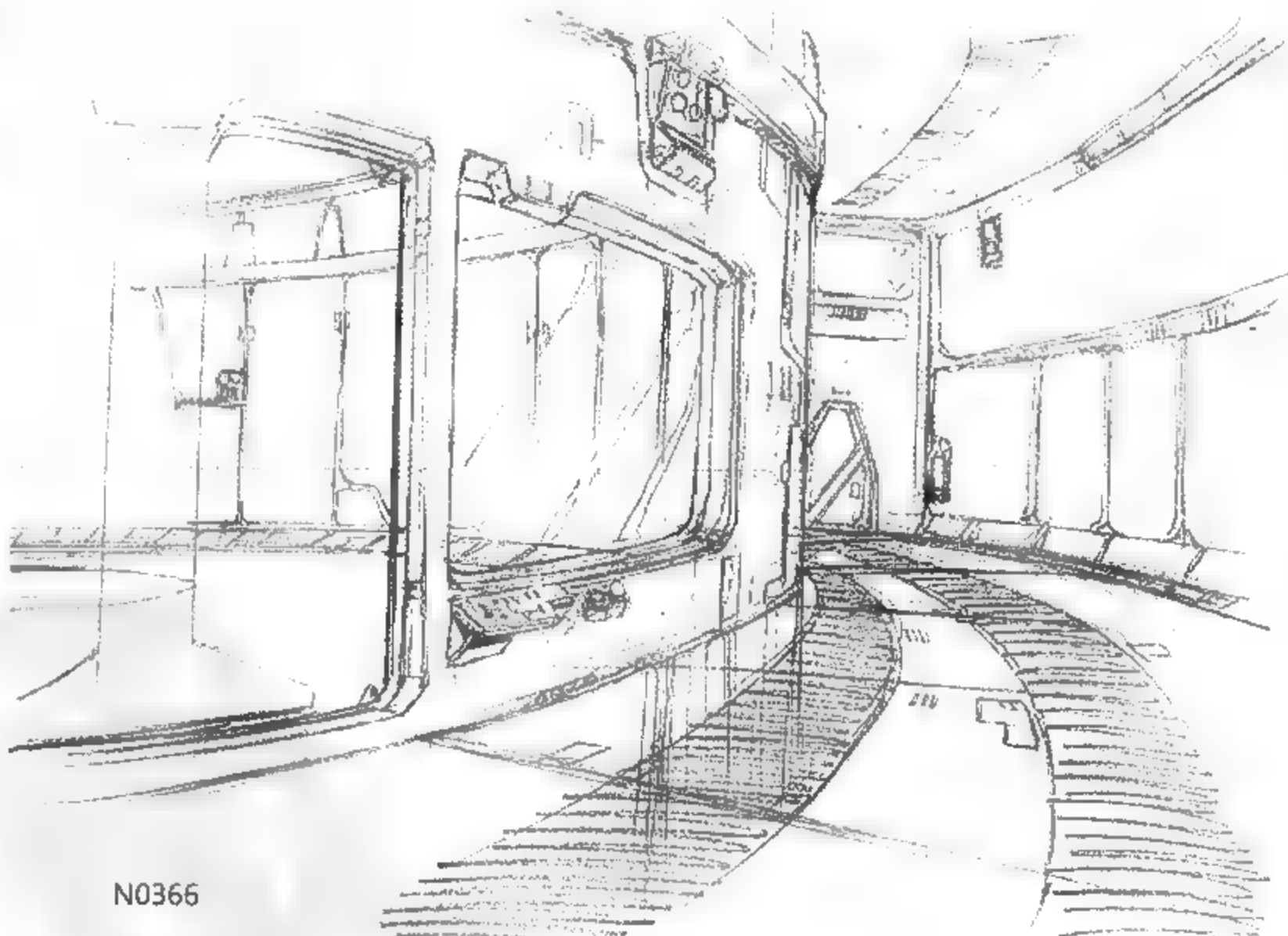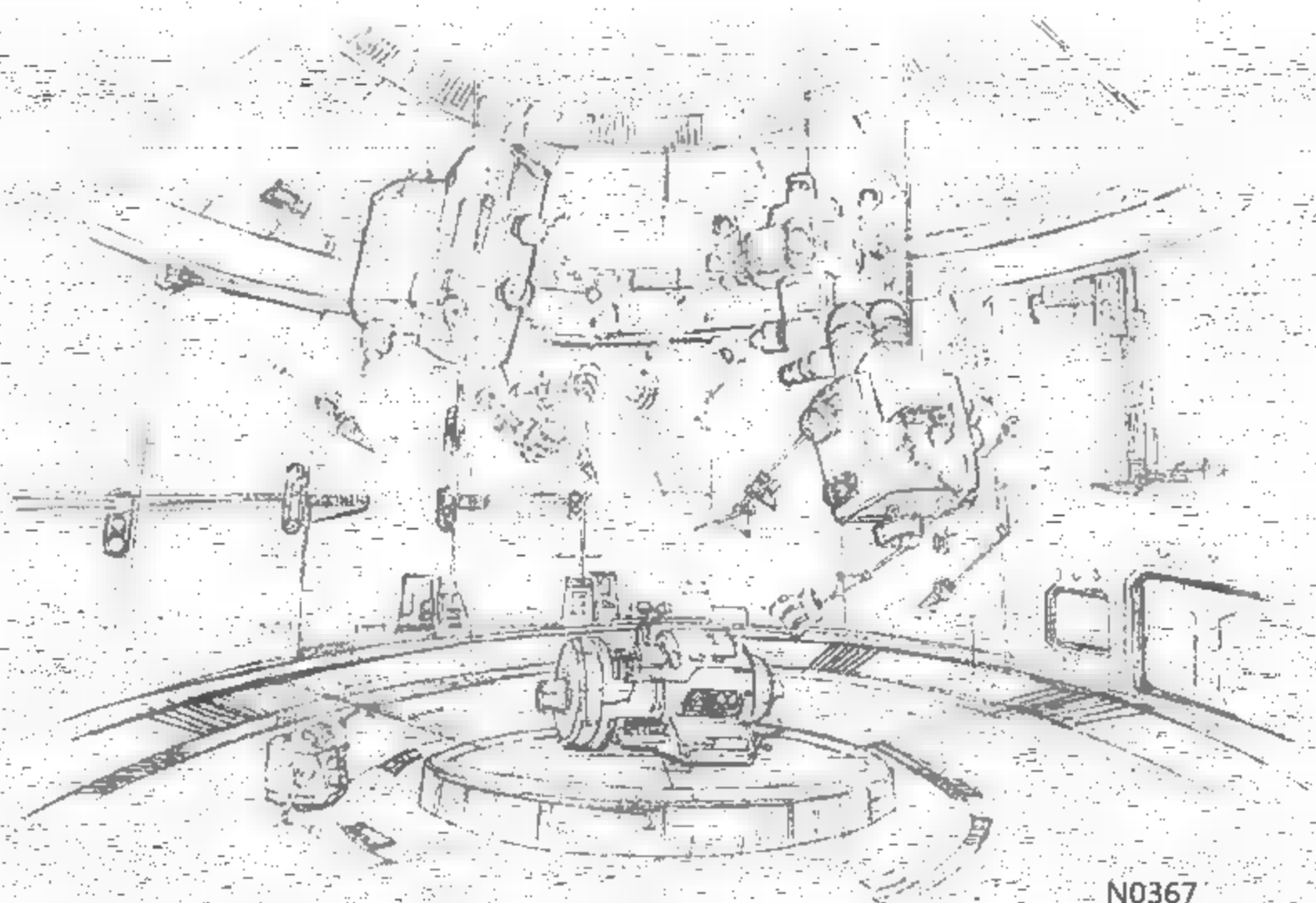
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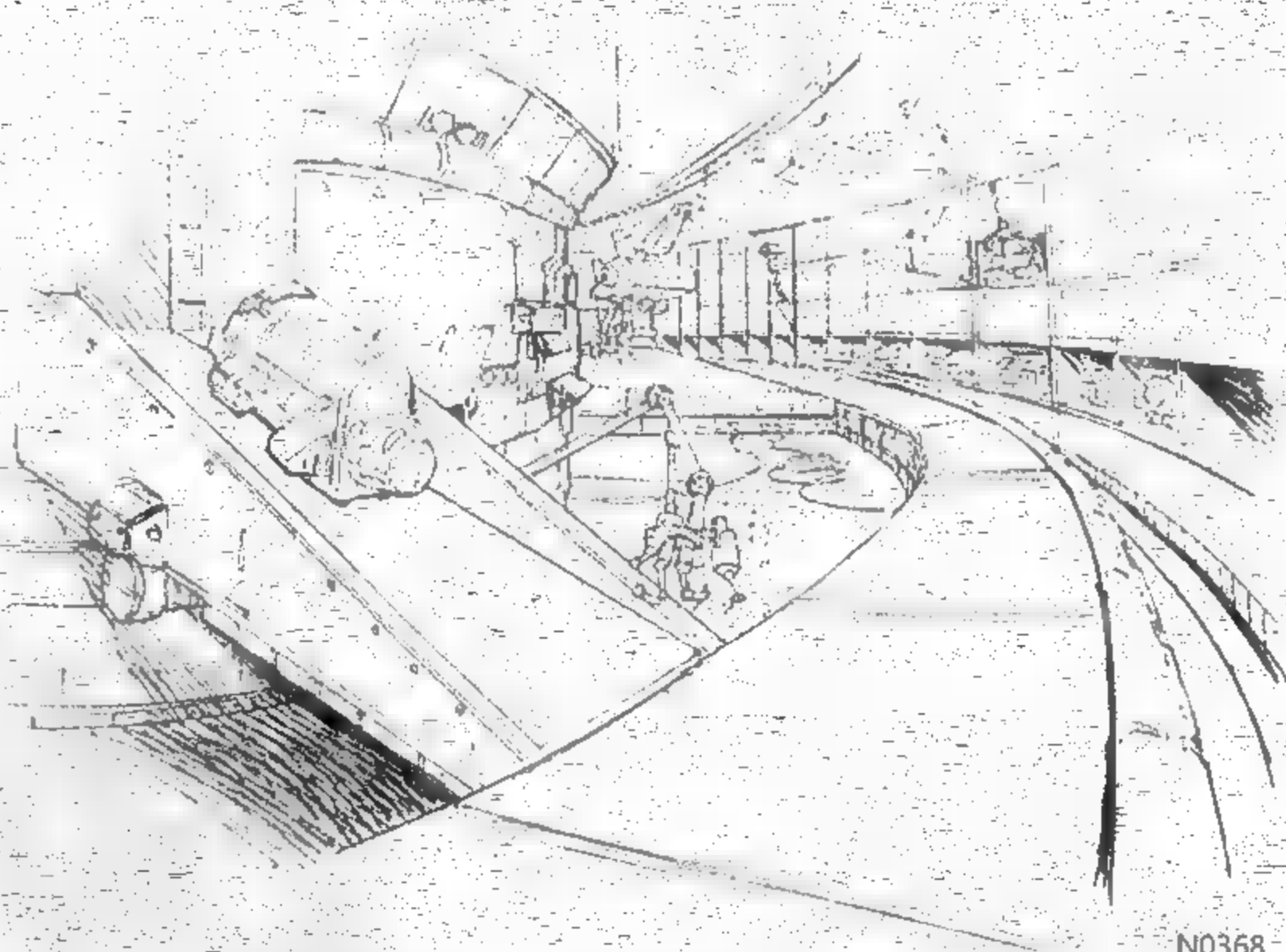
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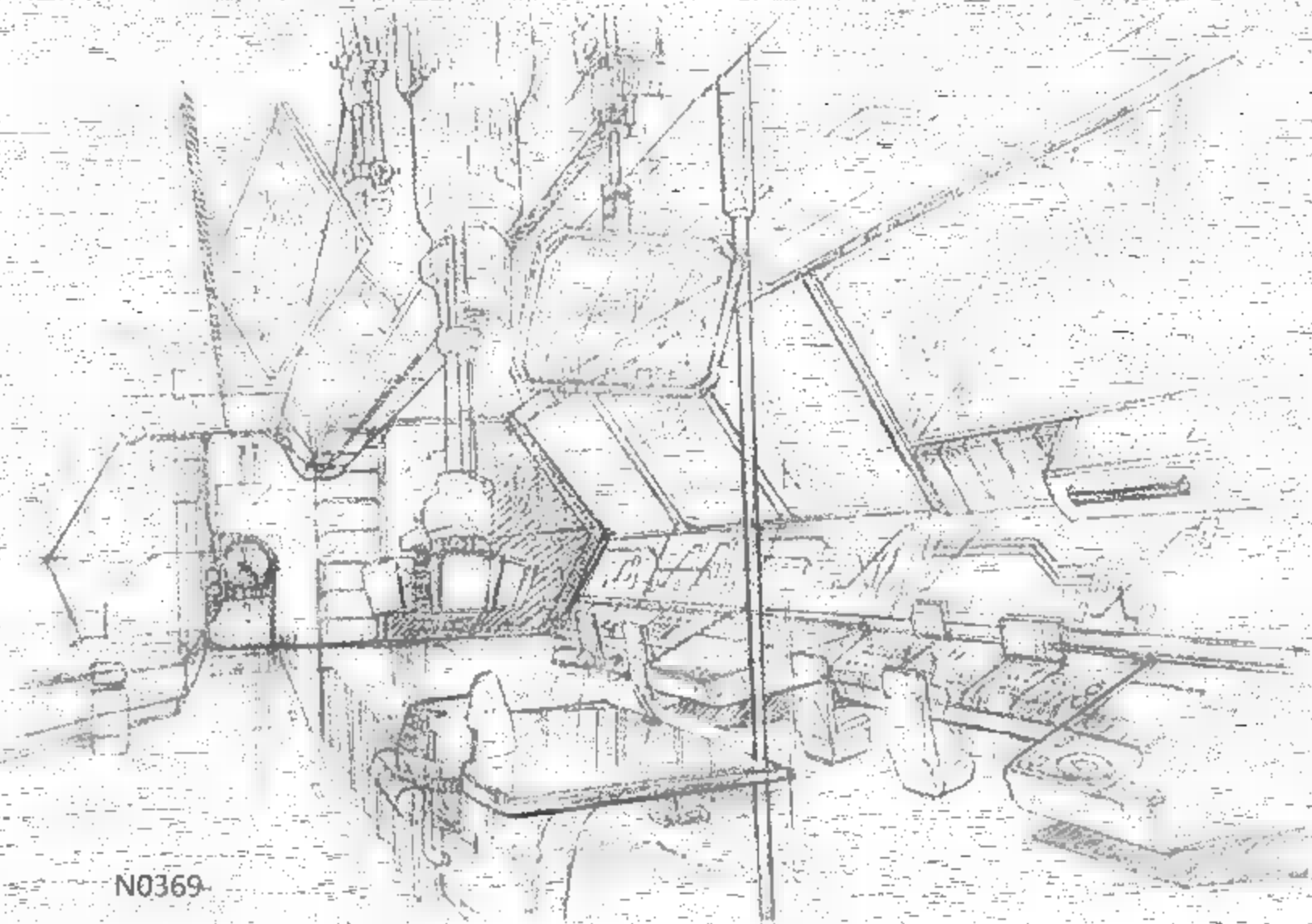
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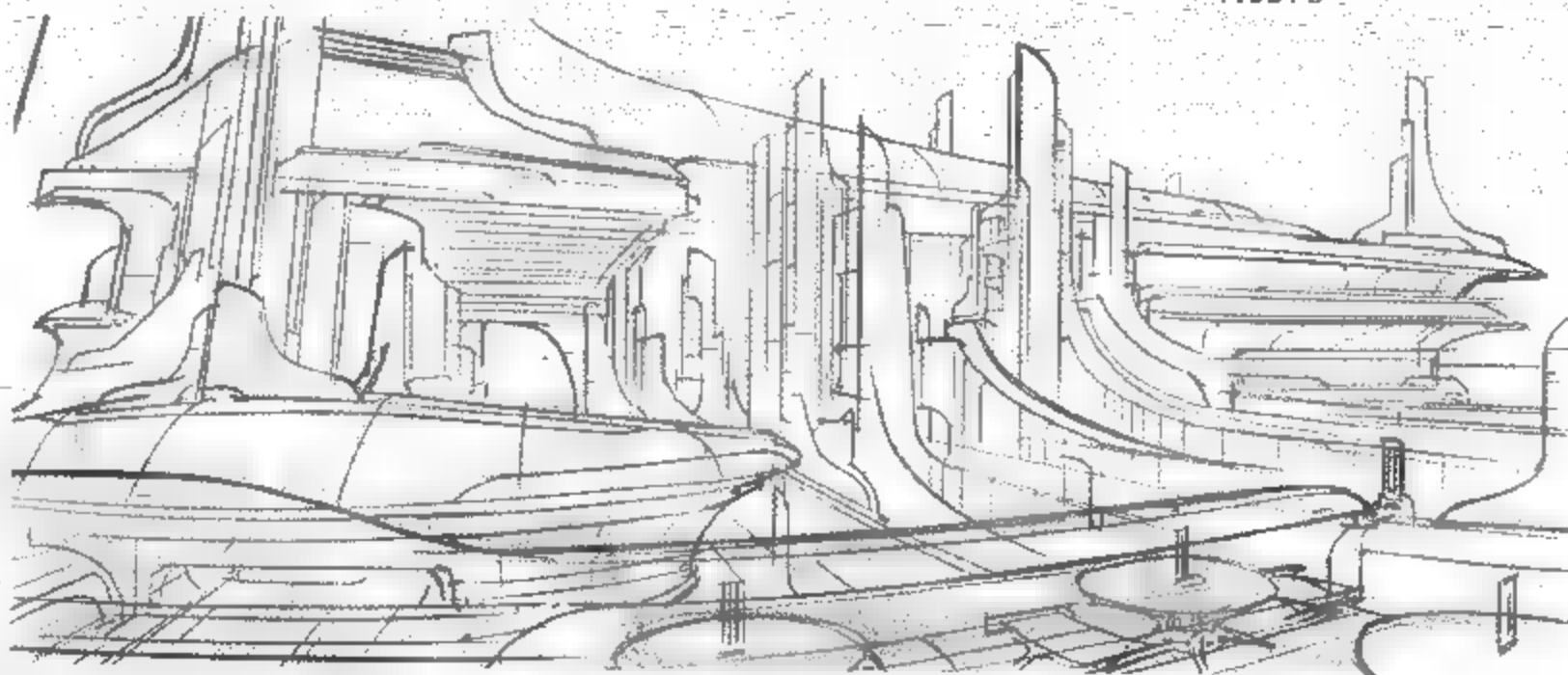
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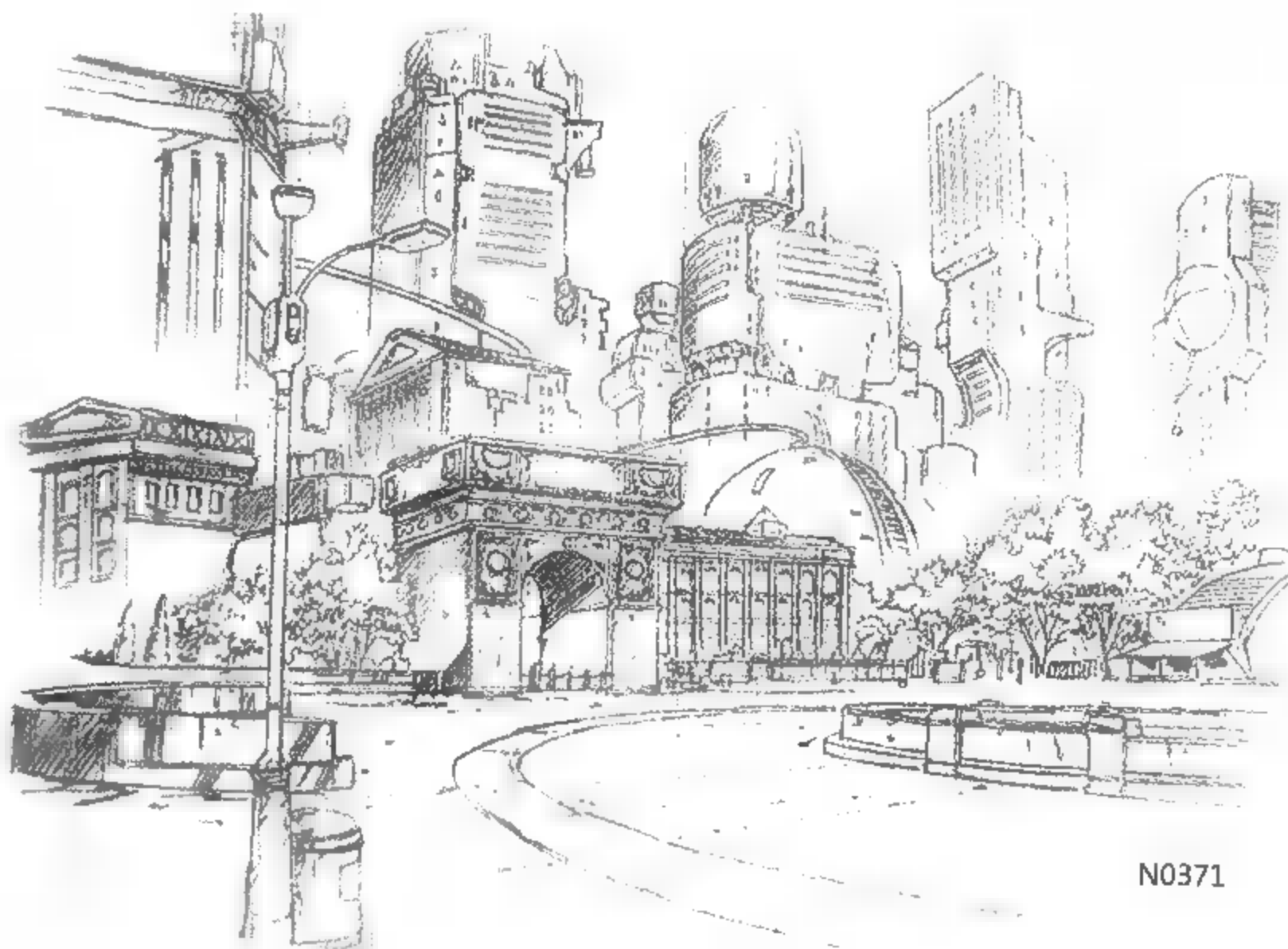
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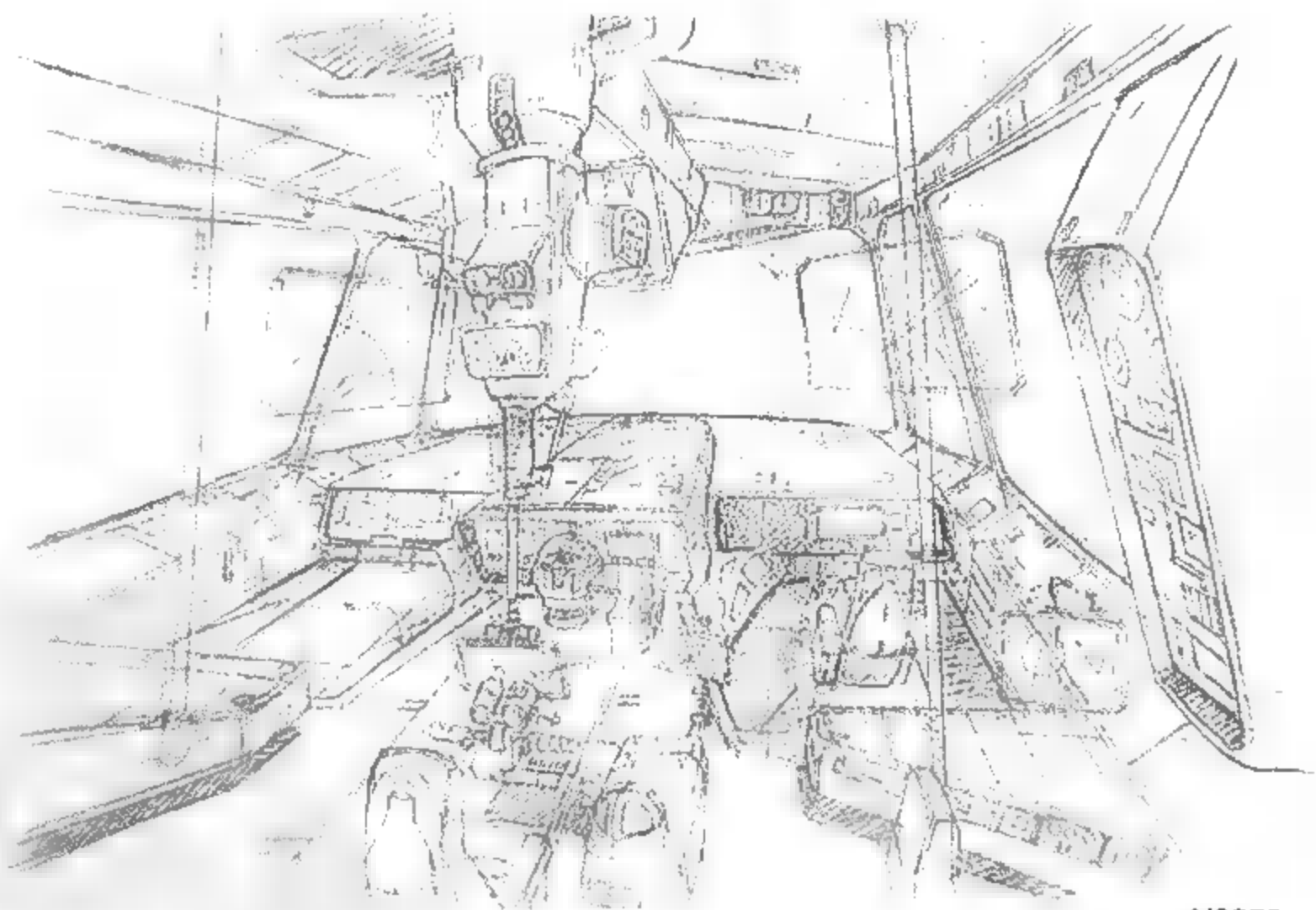
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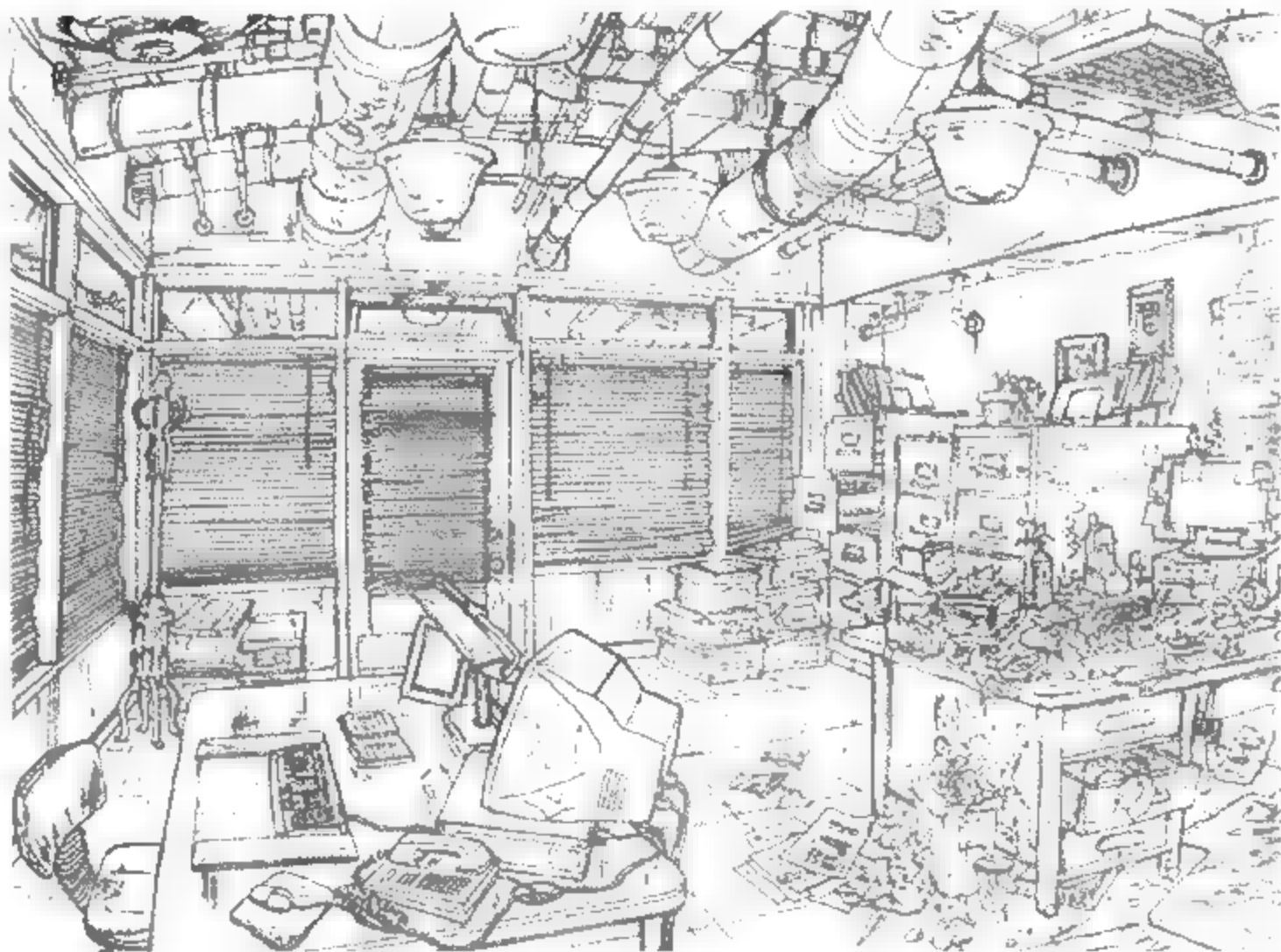
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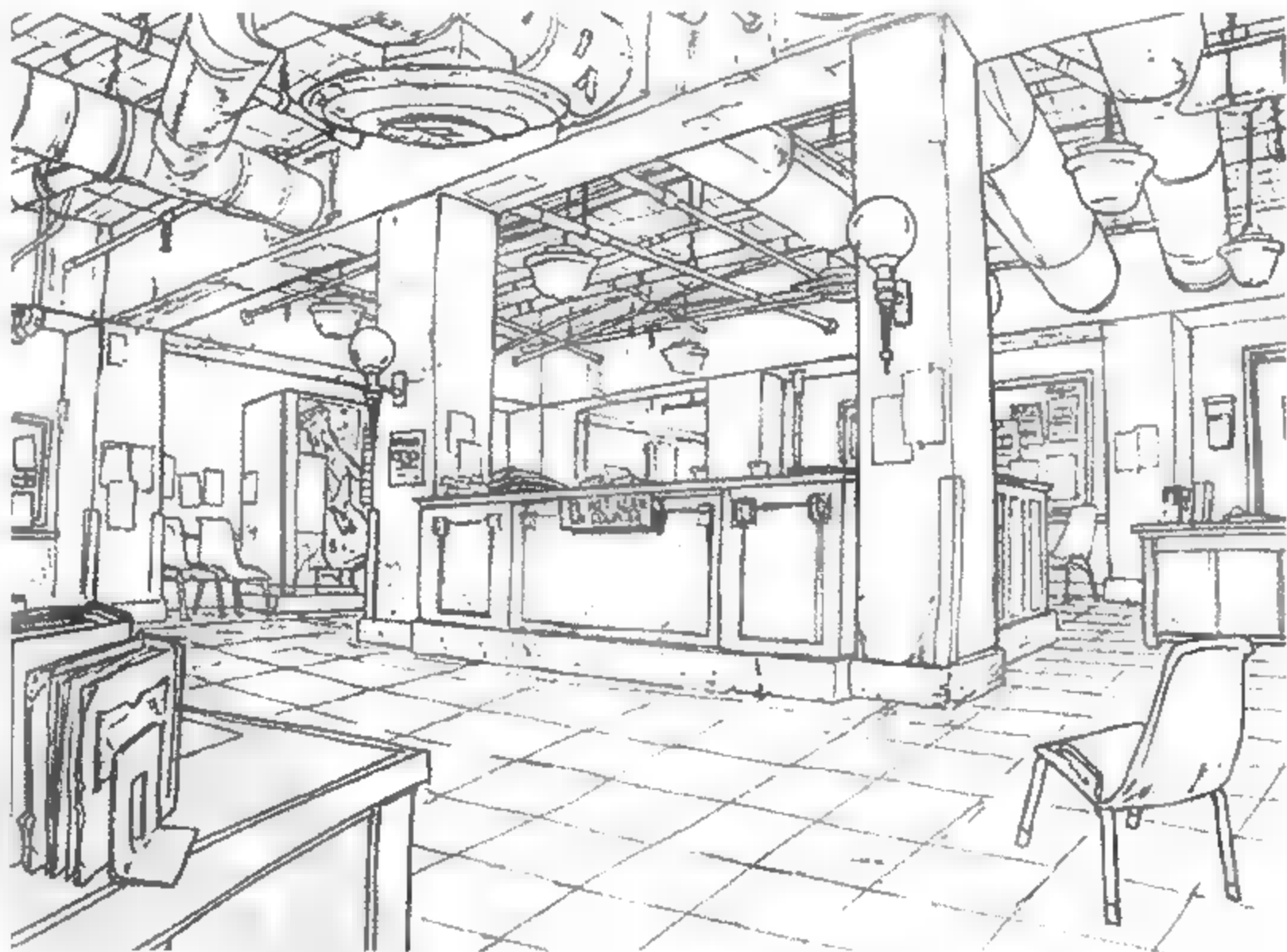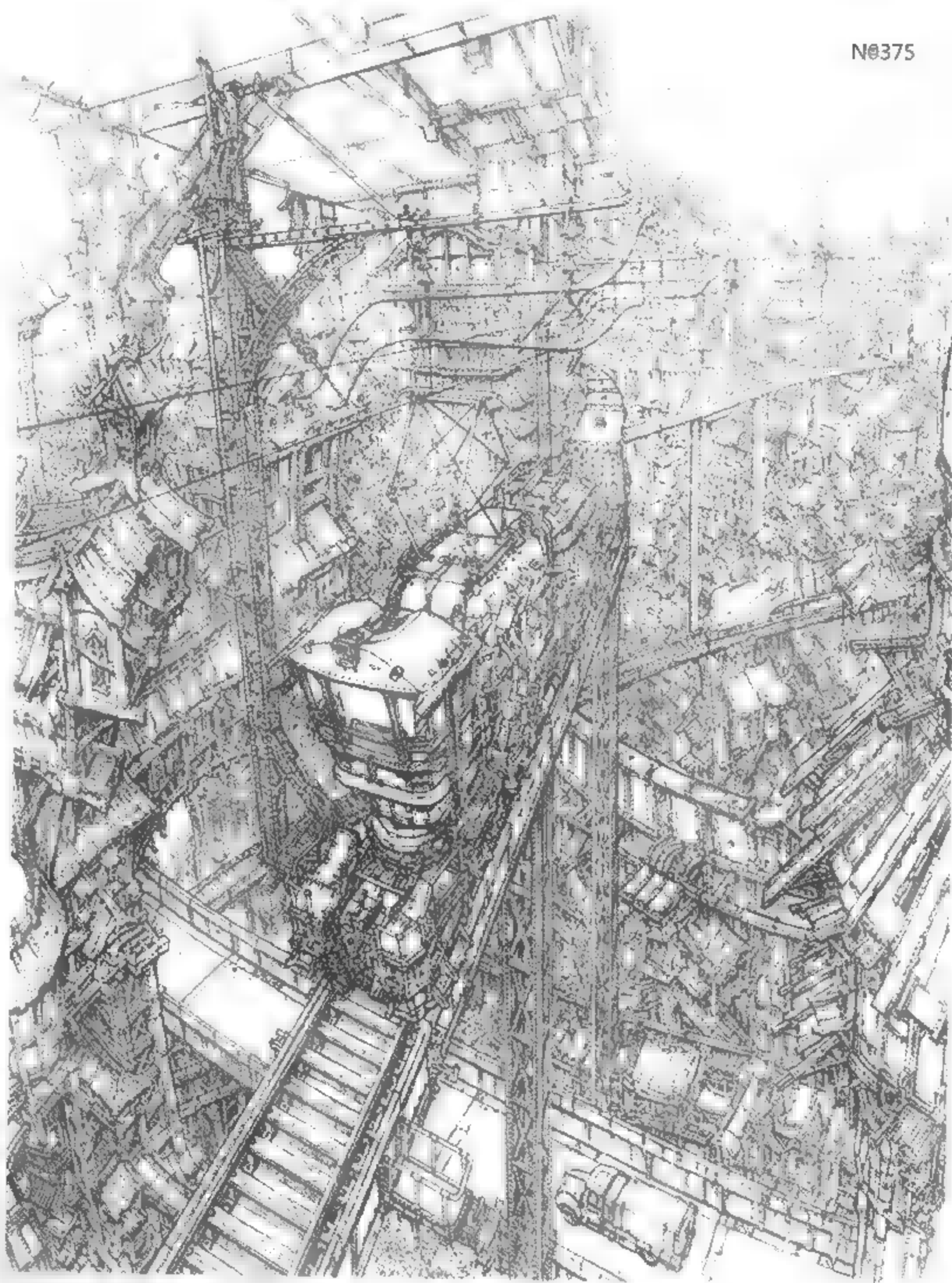
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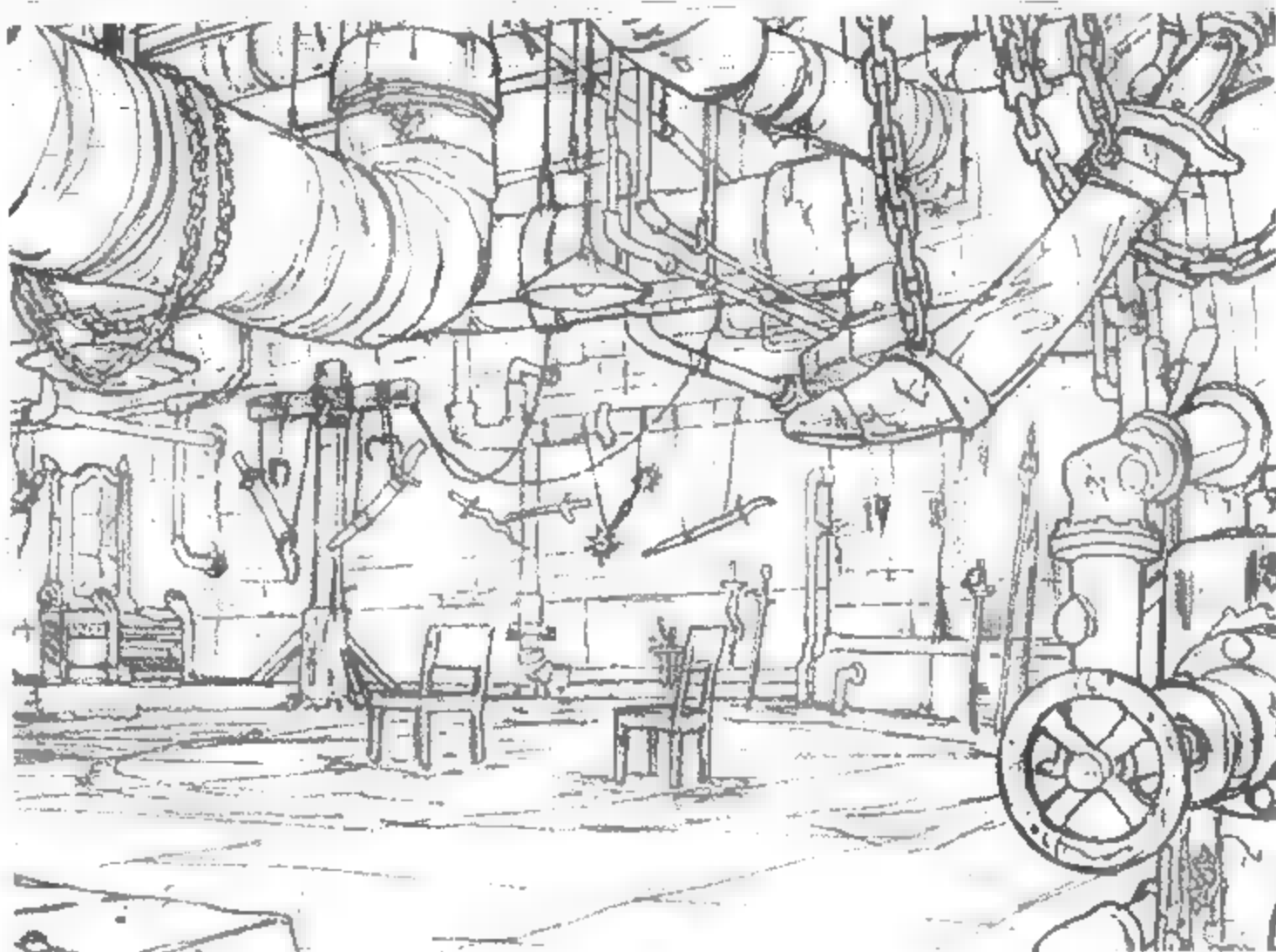
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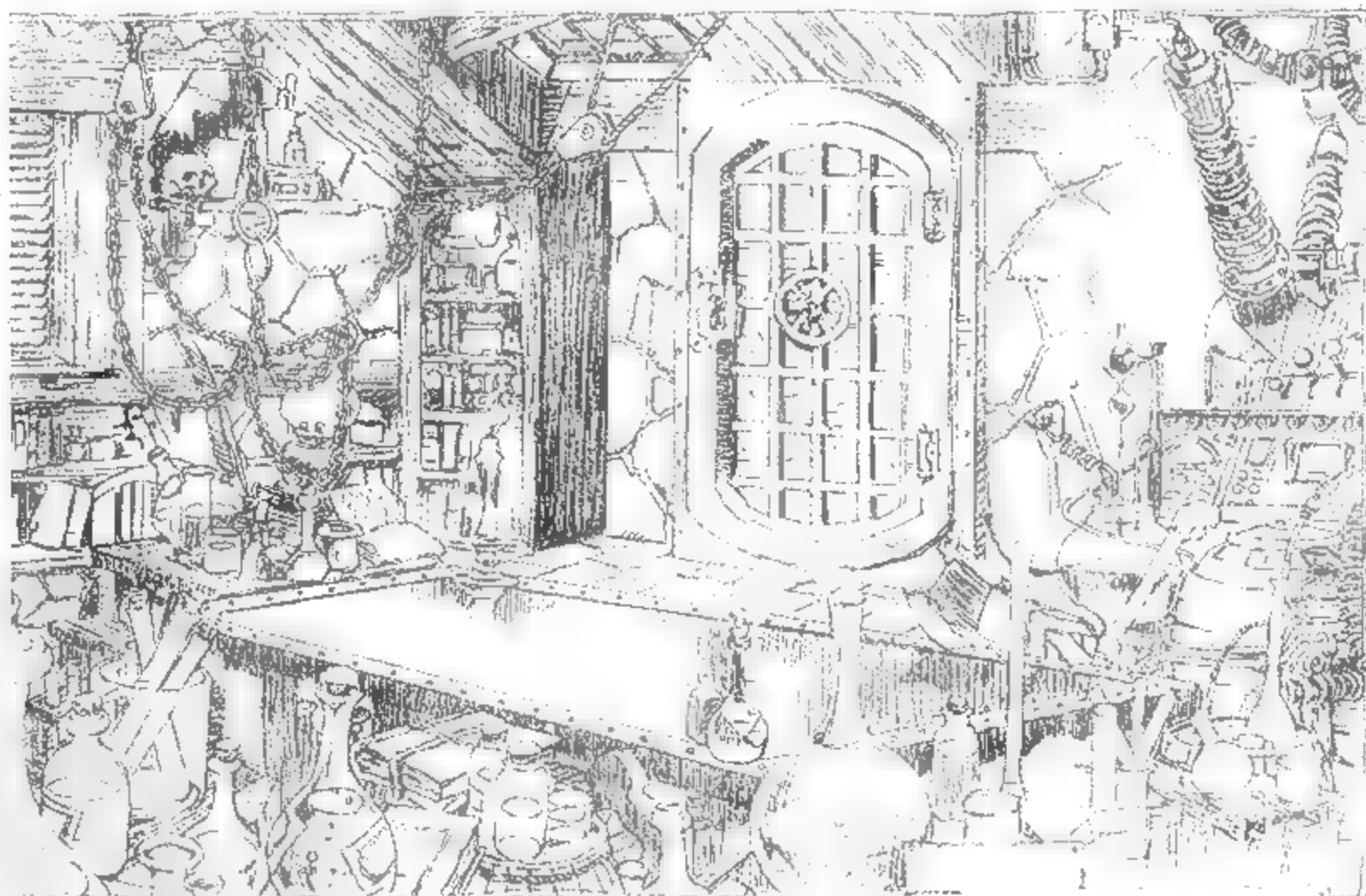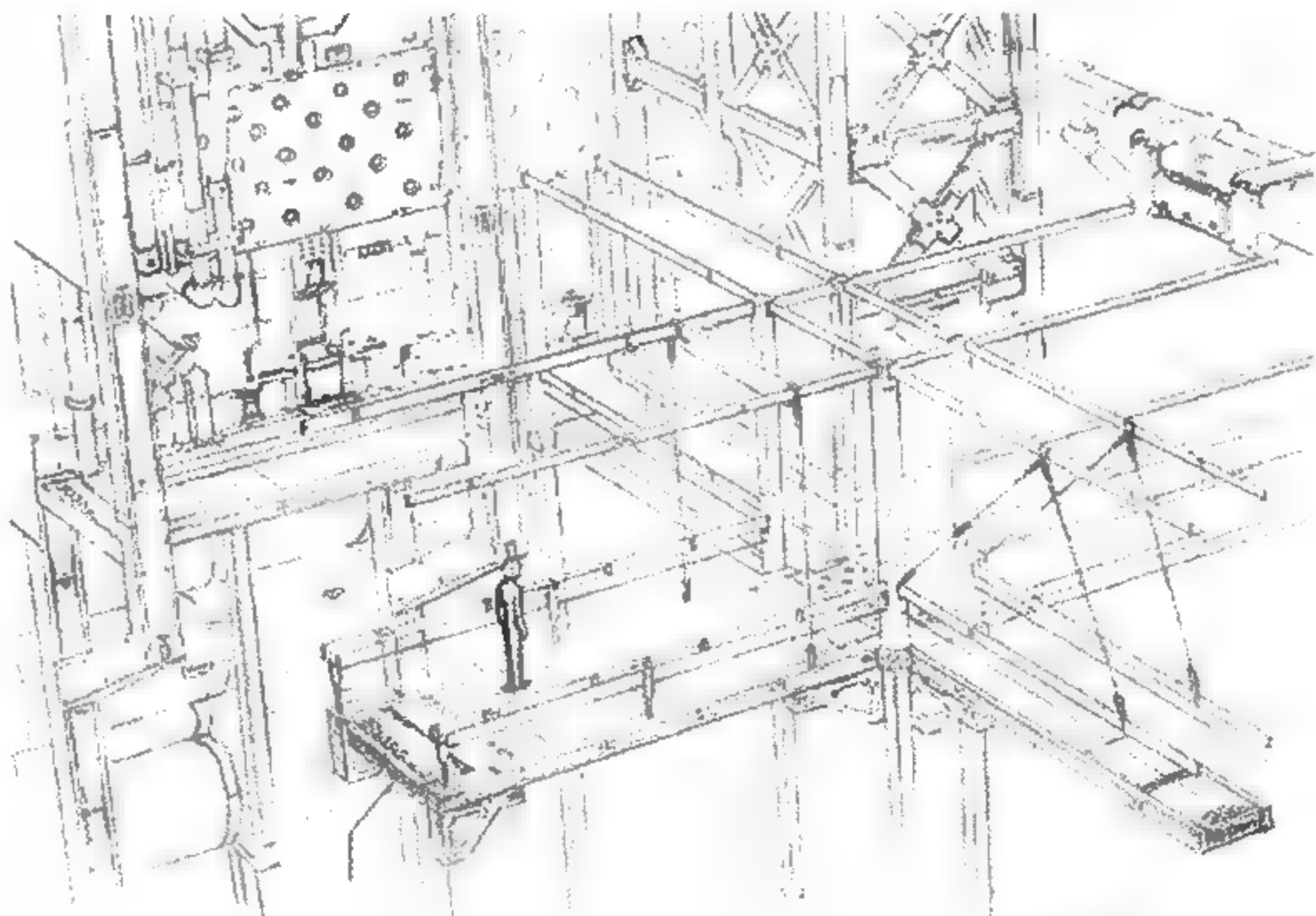
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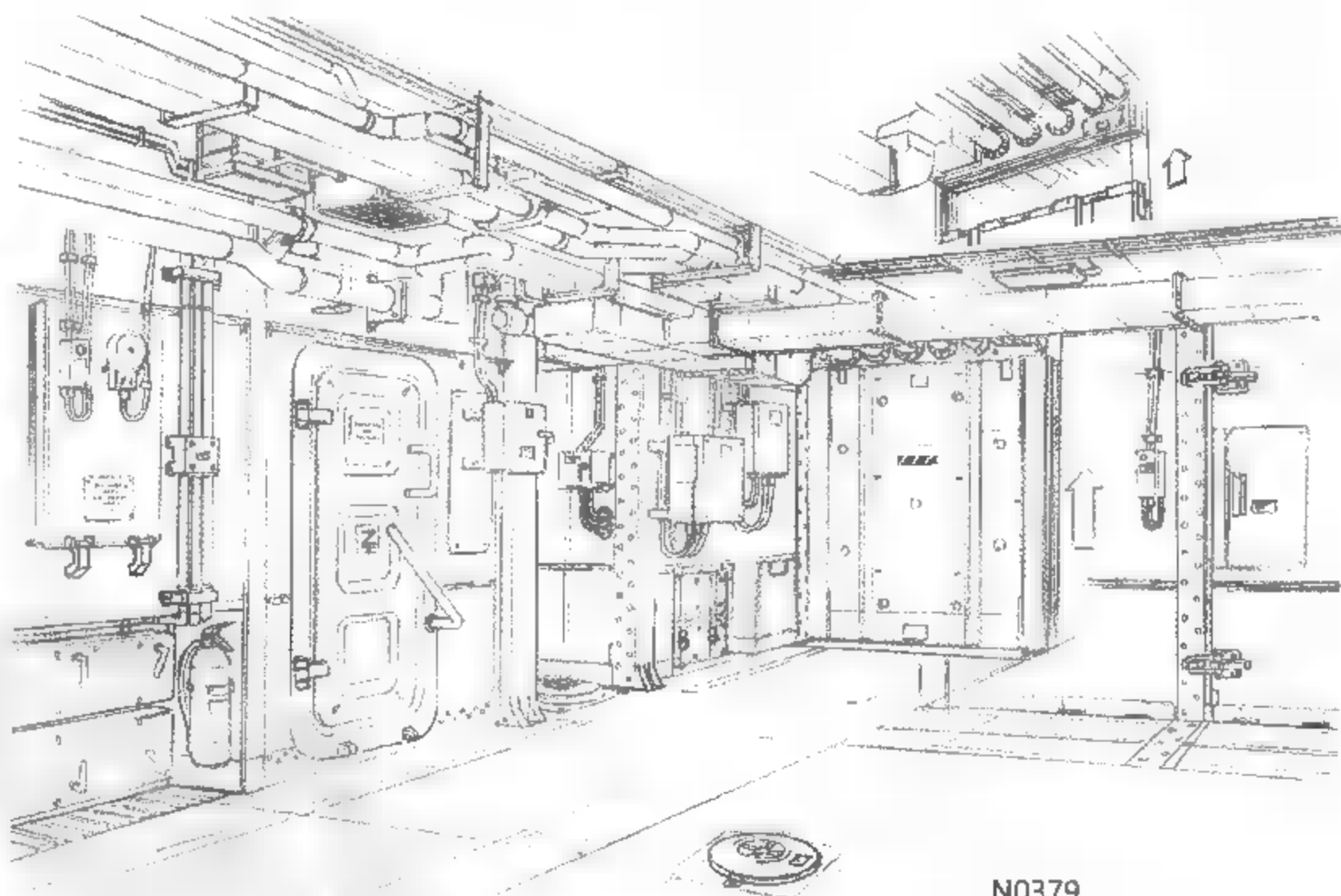
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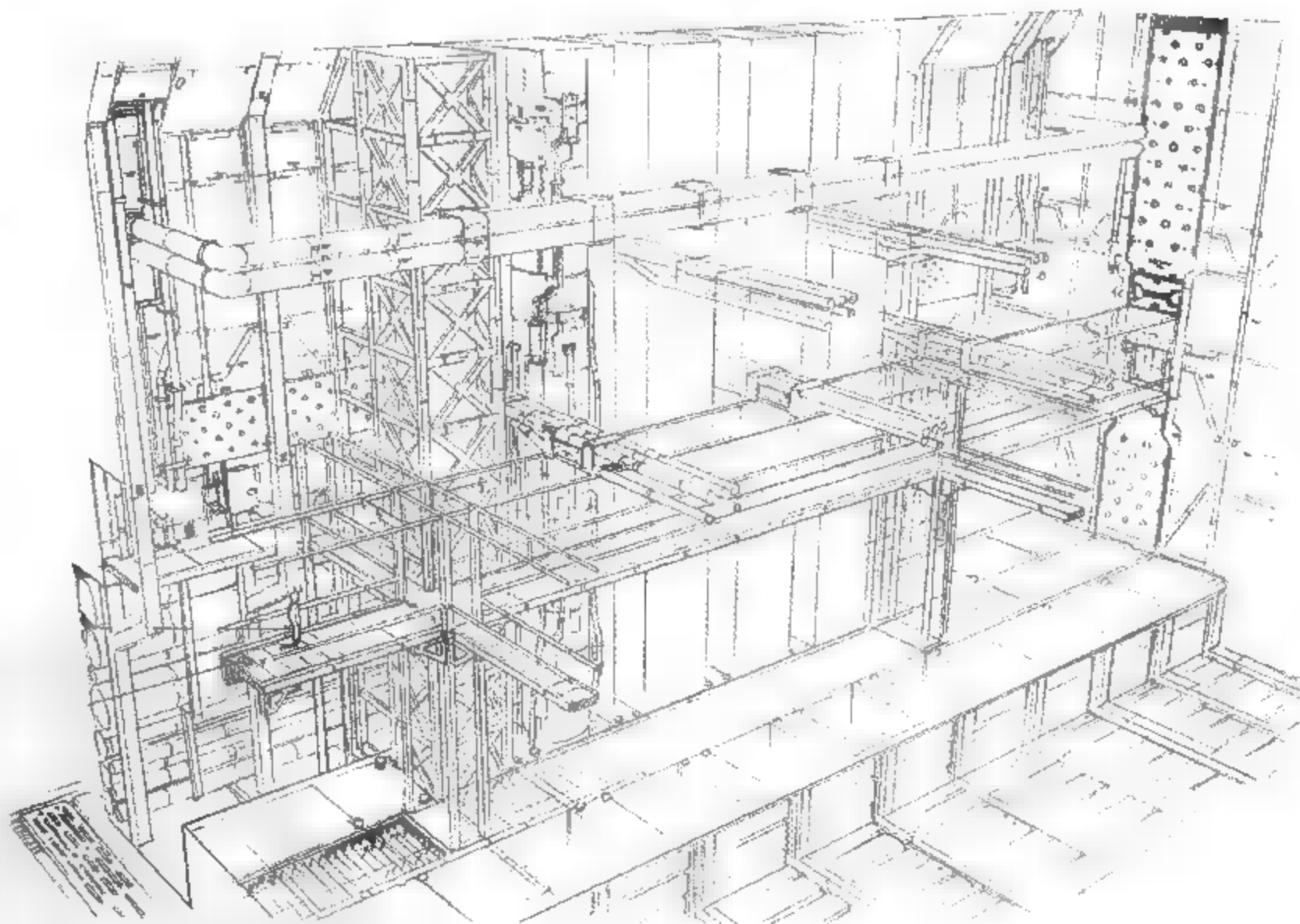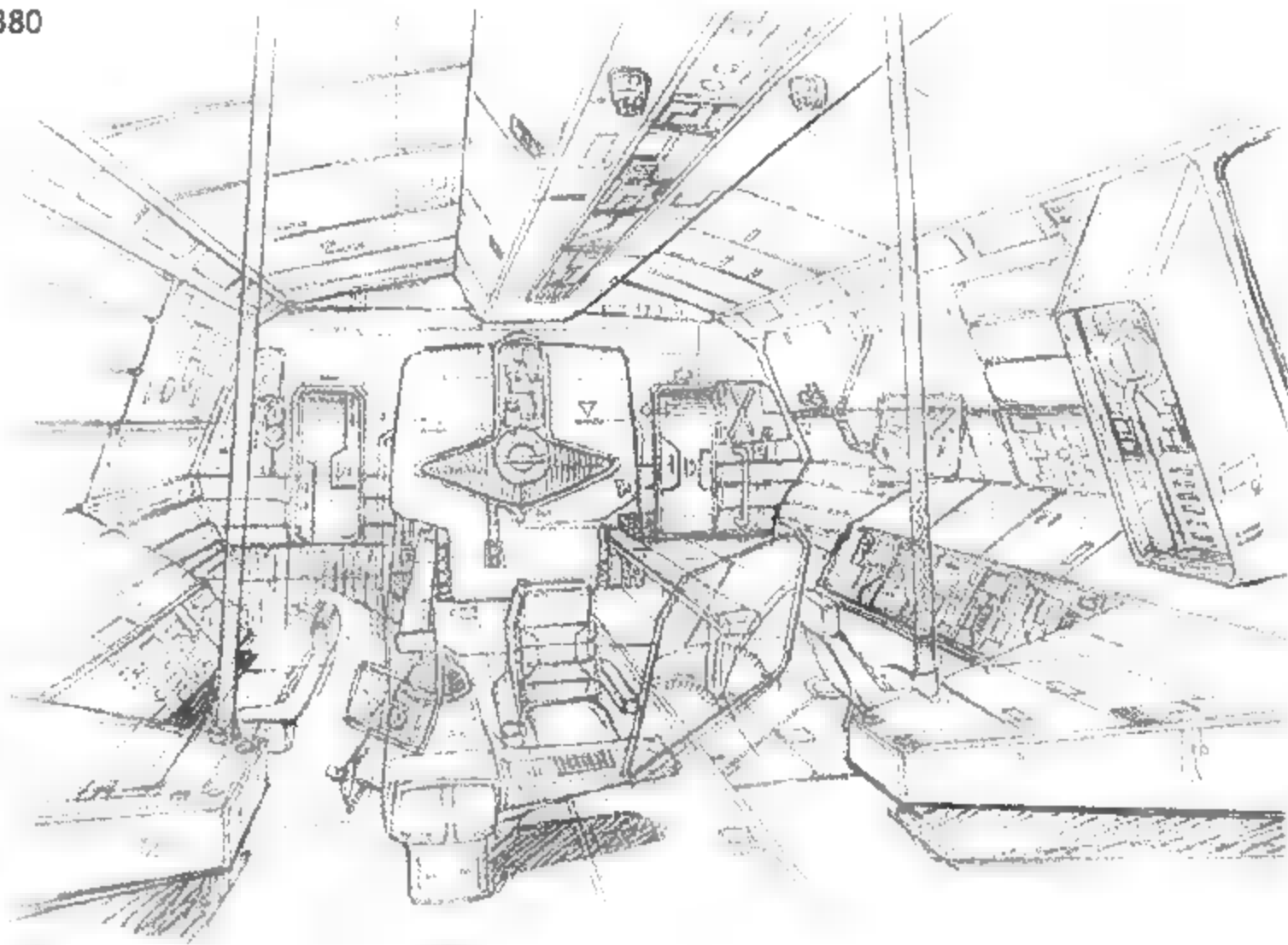
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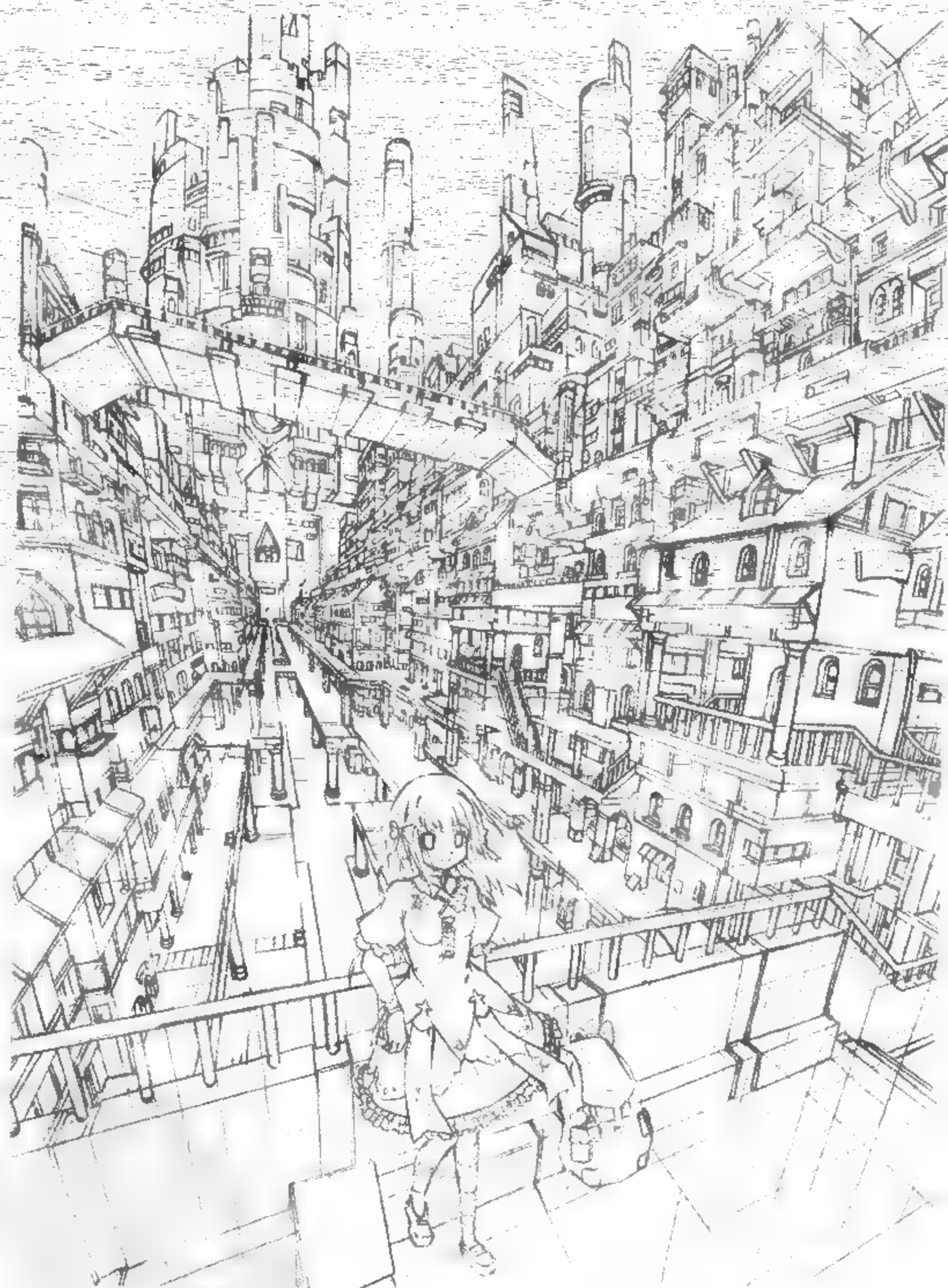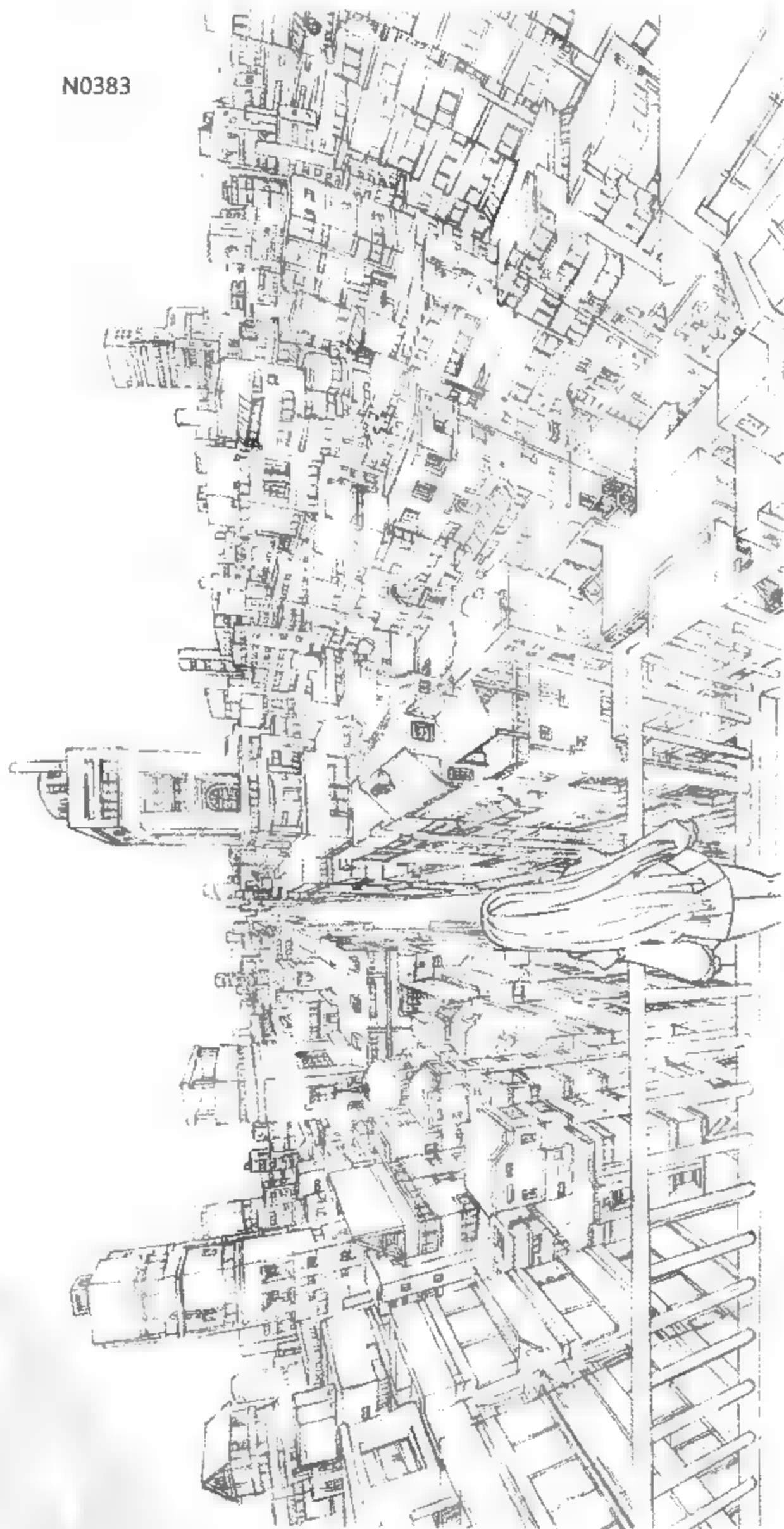
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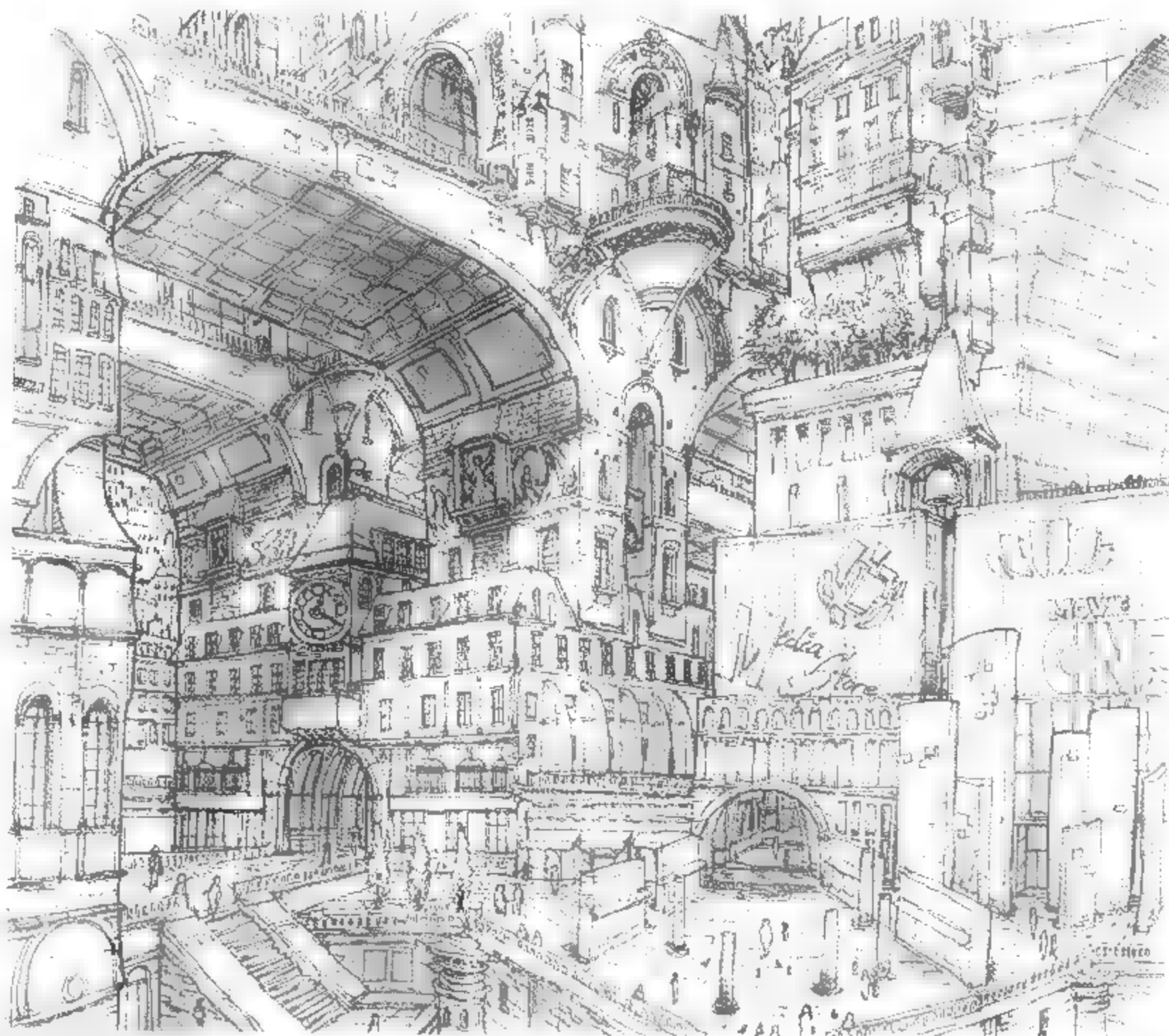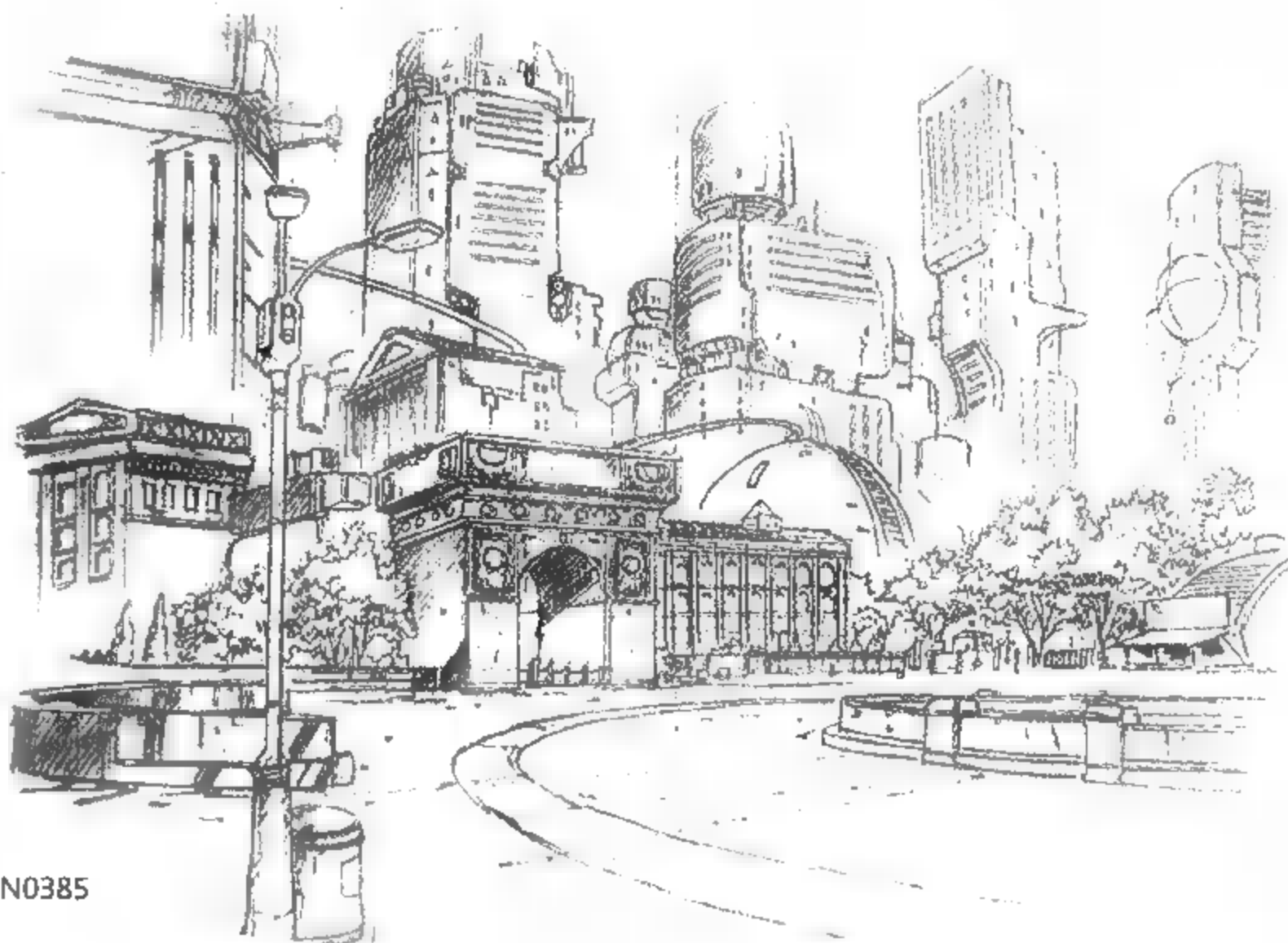
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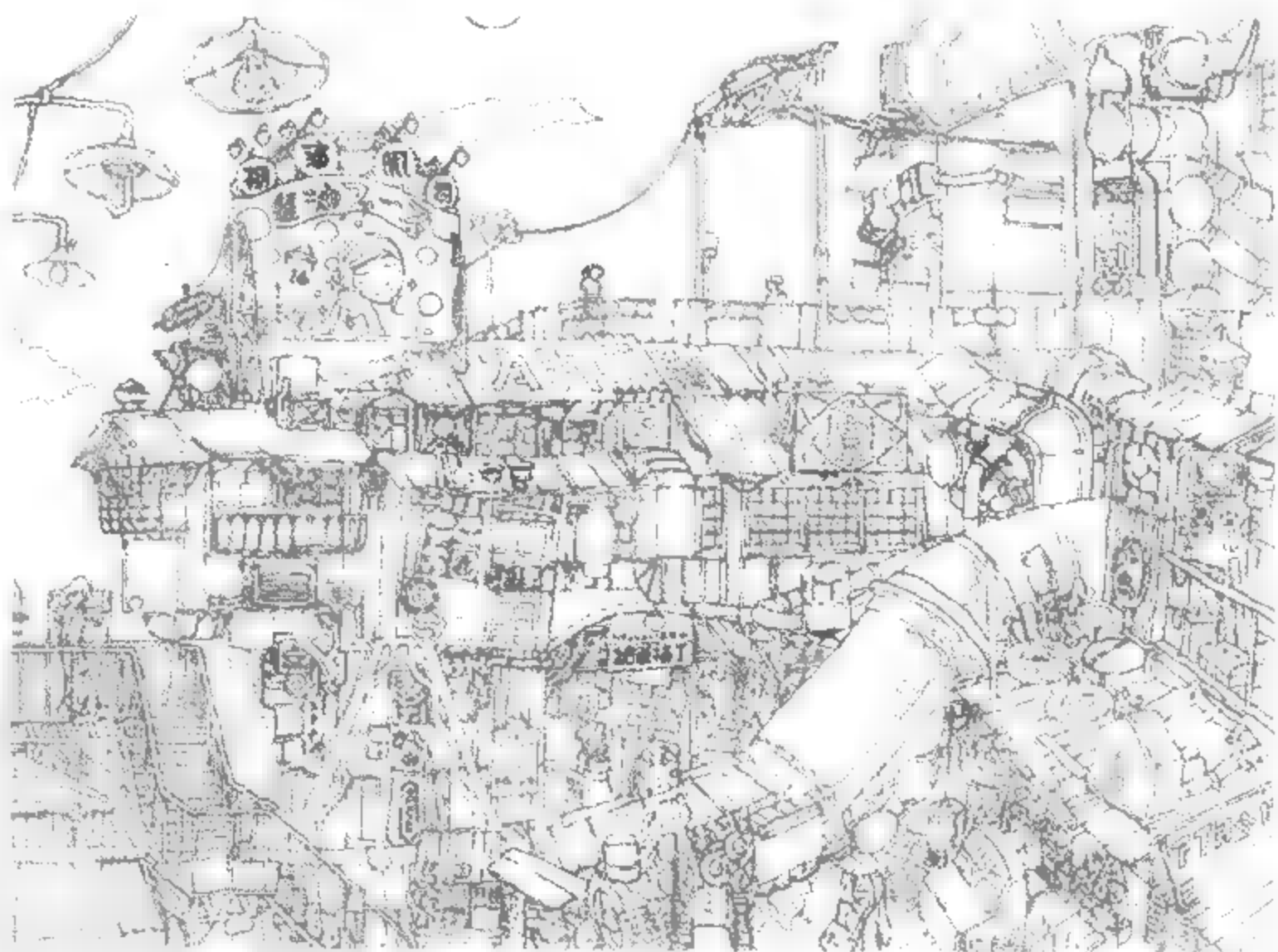
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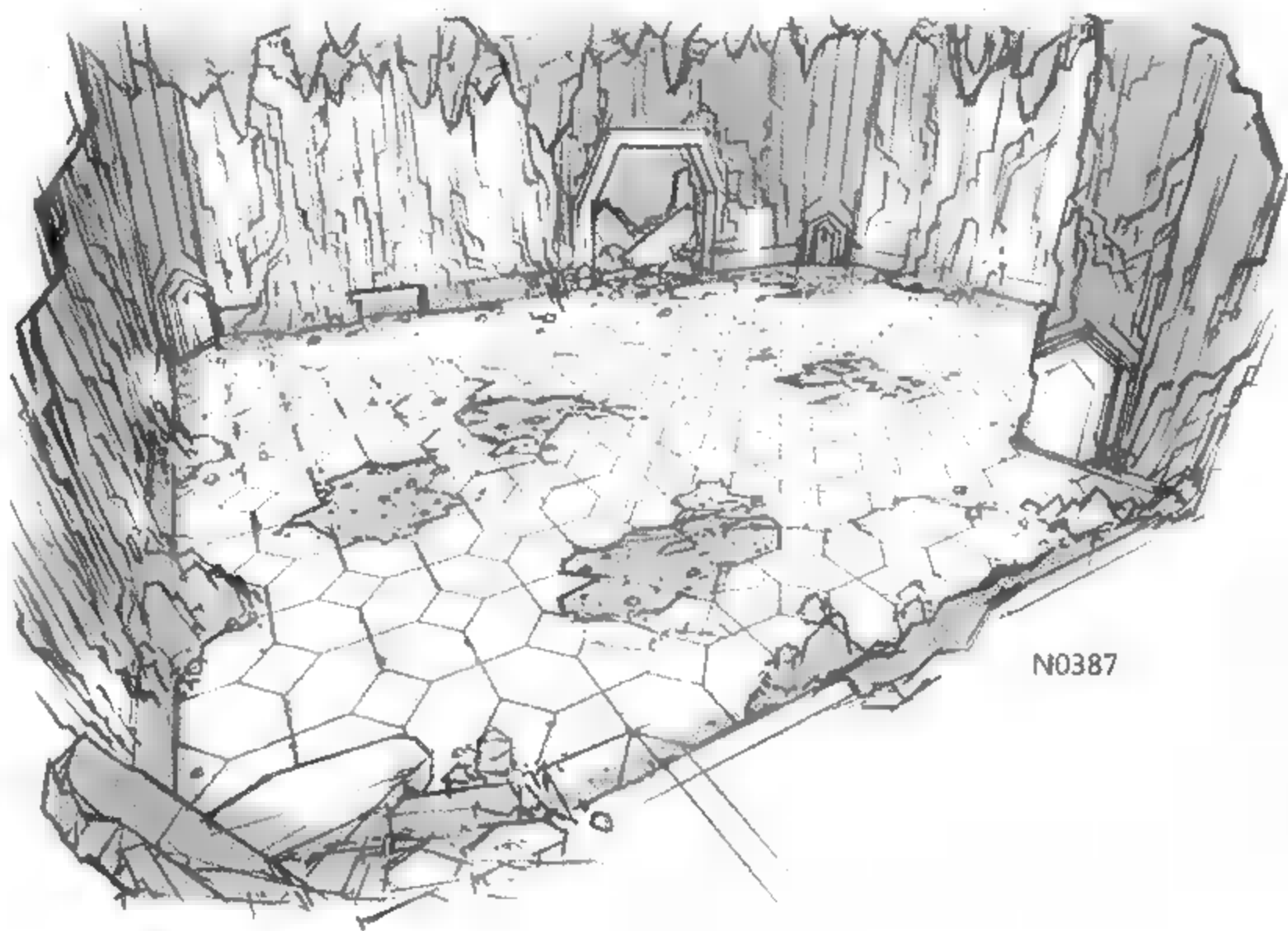
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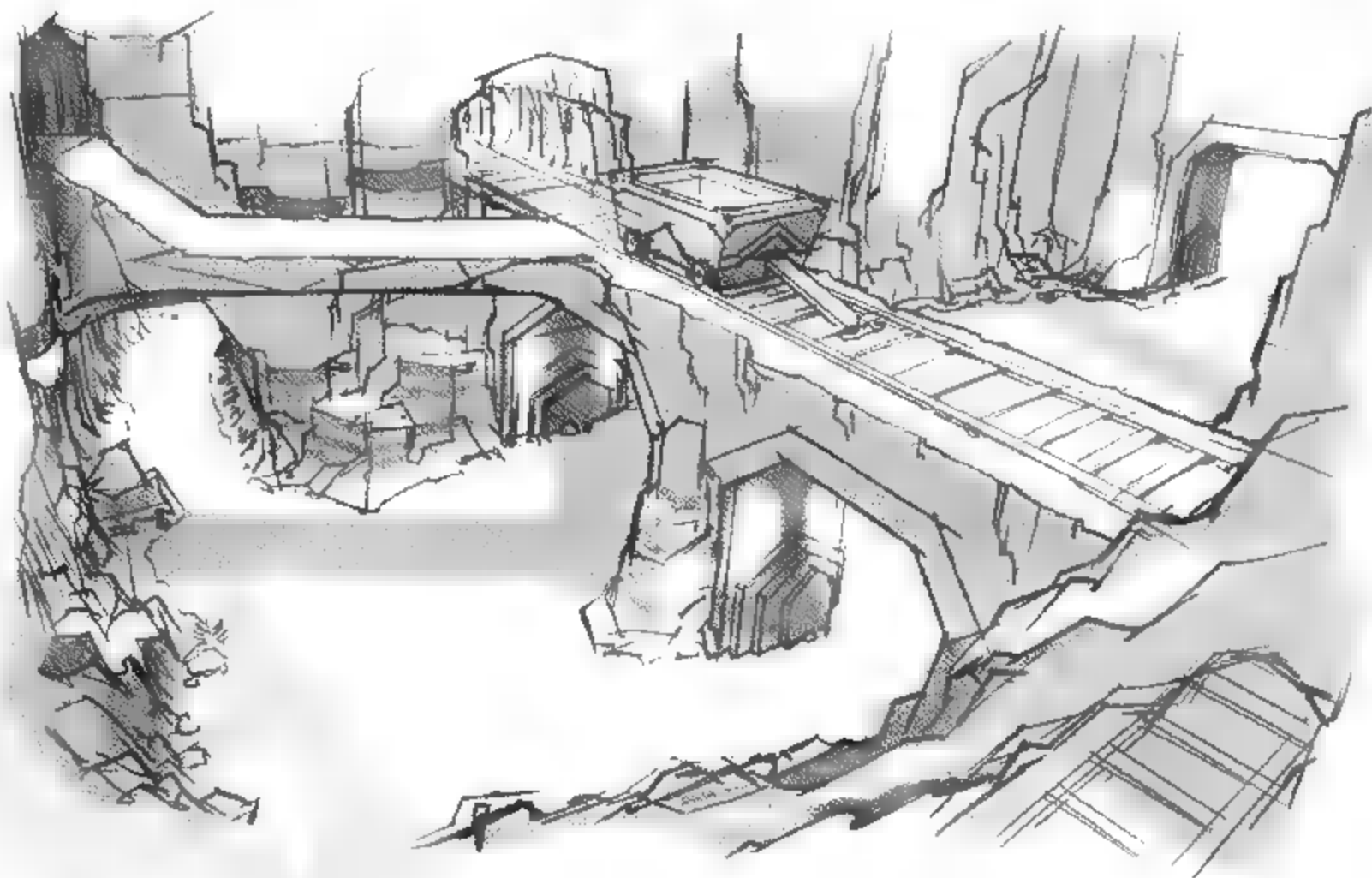
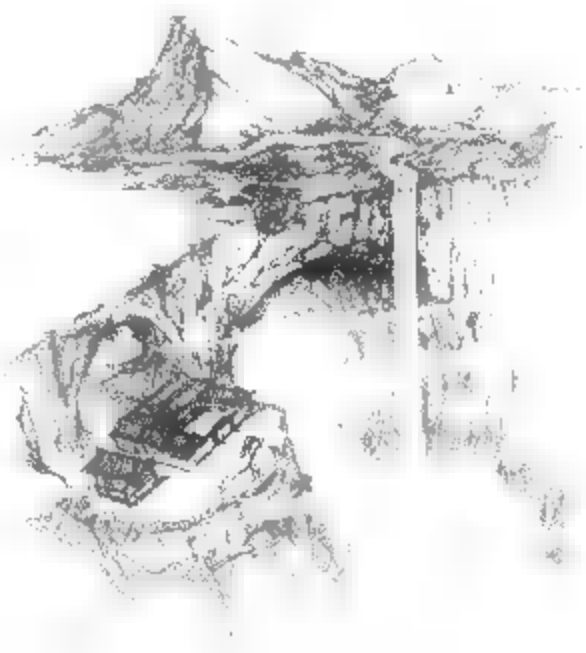
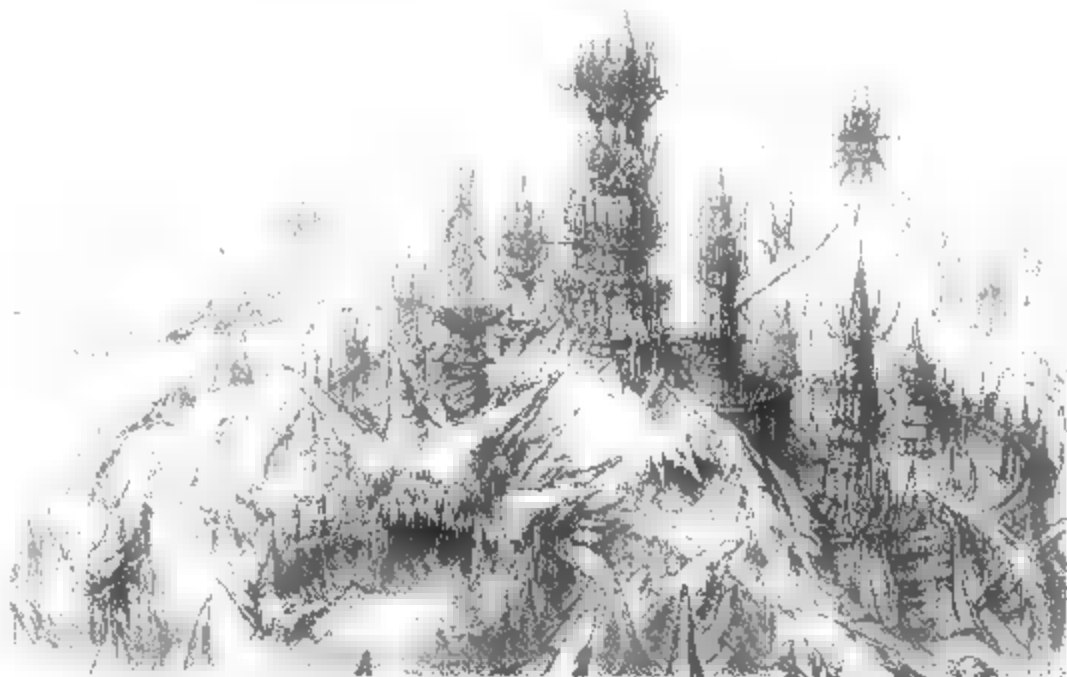

# 玄幻场景
# Fantasy Scene

## 本[illegible]简介

页数/Page：244-296

范例作品编号：N0389-N0470

内容要点：玄幻场景，是想象出的非真实的场景。对于非自然的幻想需要设计师具有非凡的想象力、创造力以及思维能力。玄幻场景一般具有魔幻色彩。

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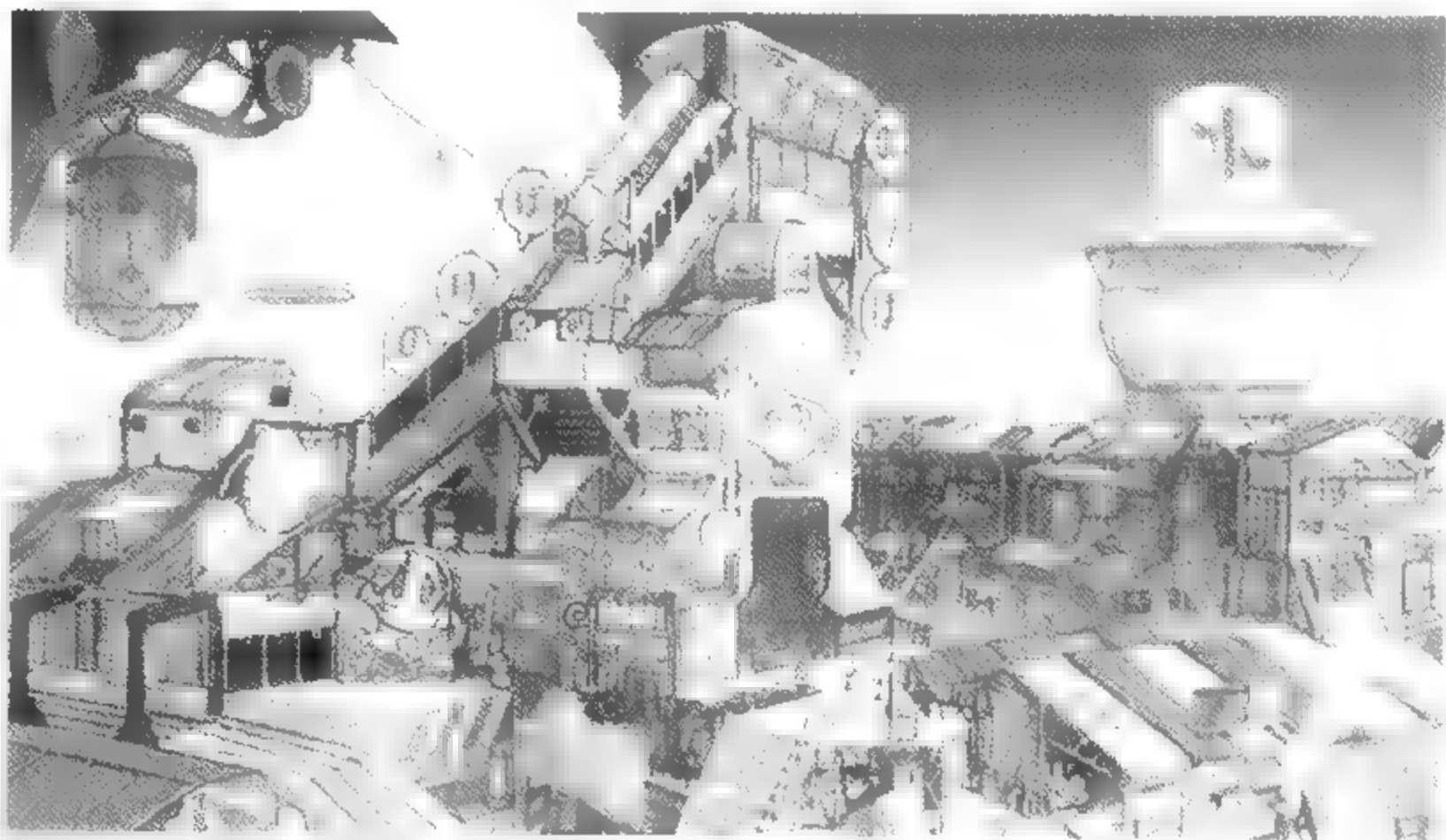
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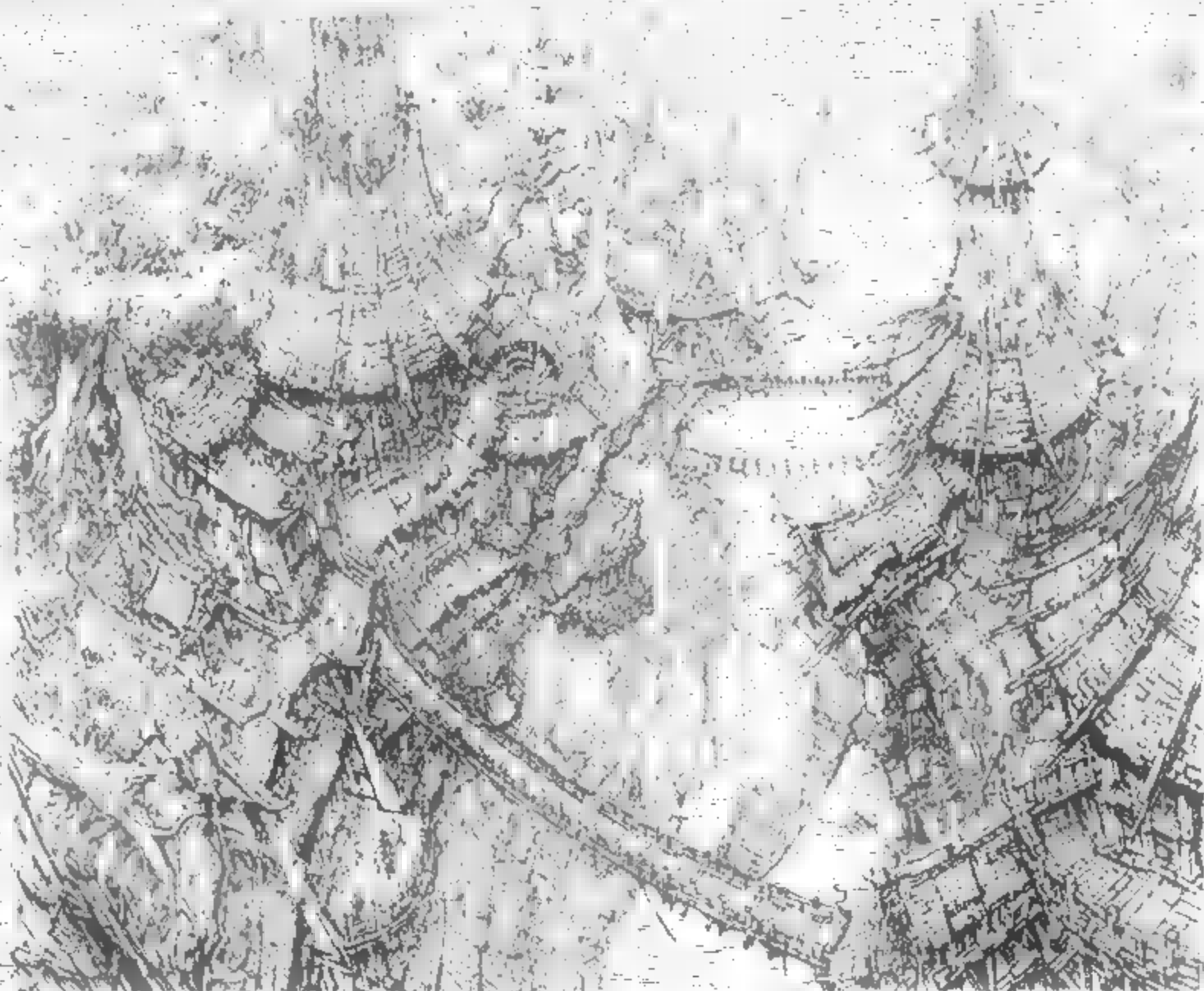
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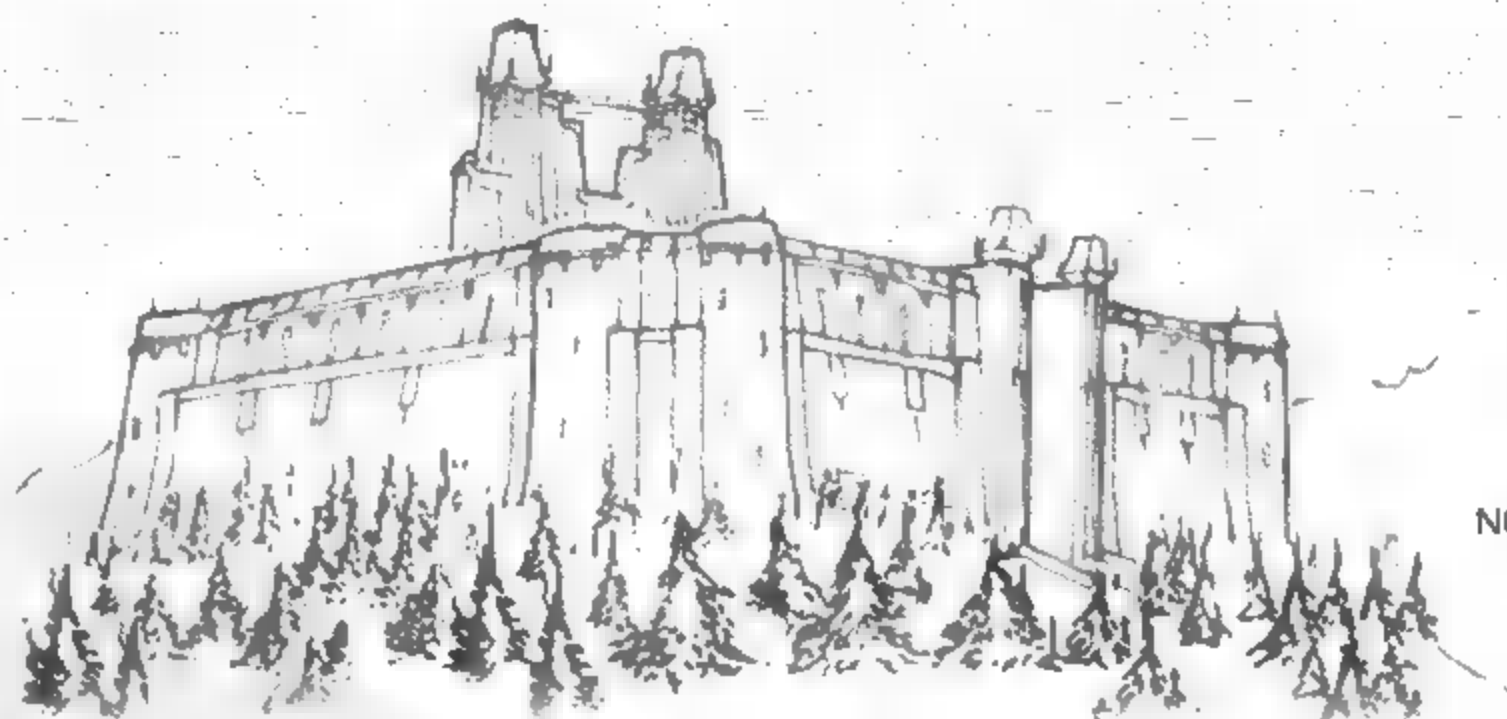
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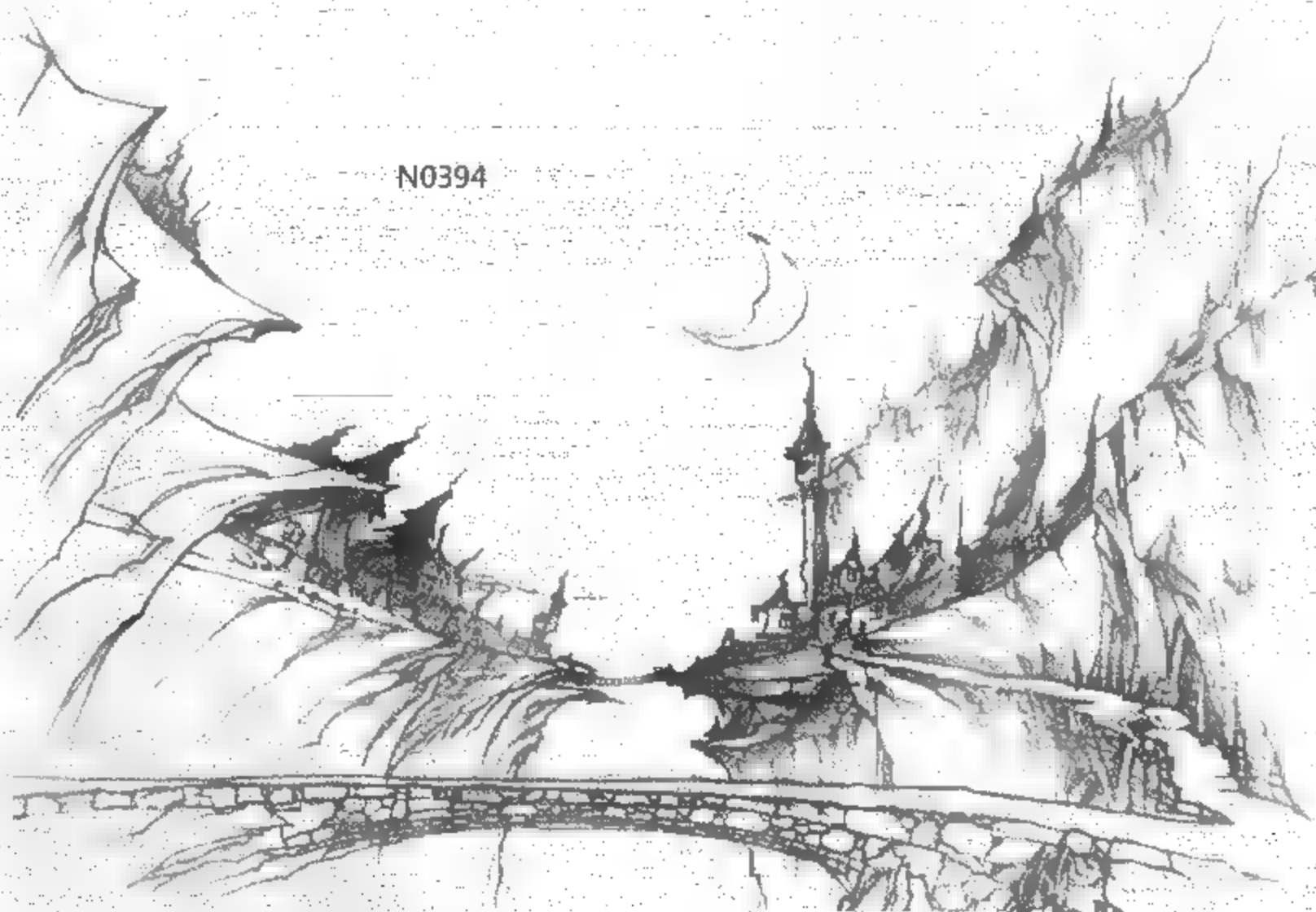
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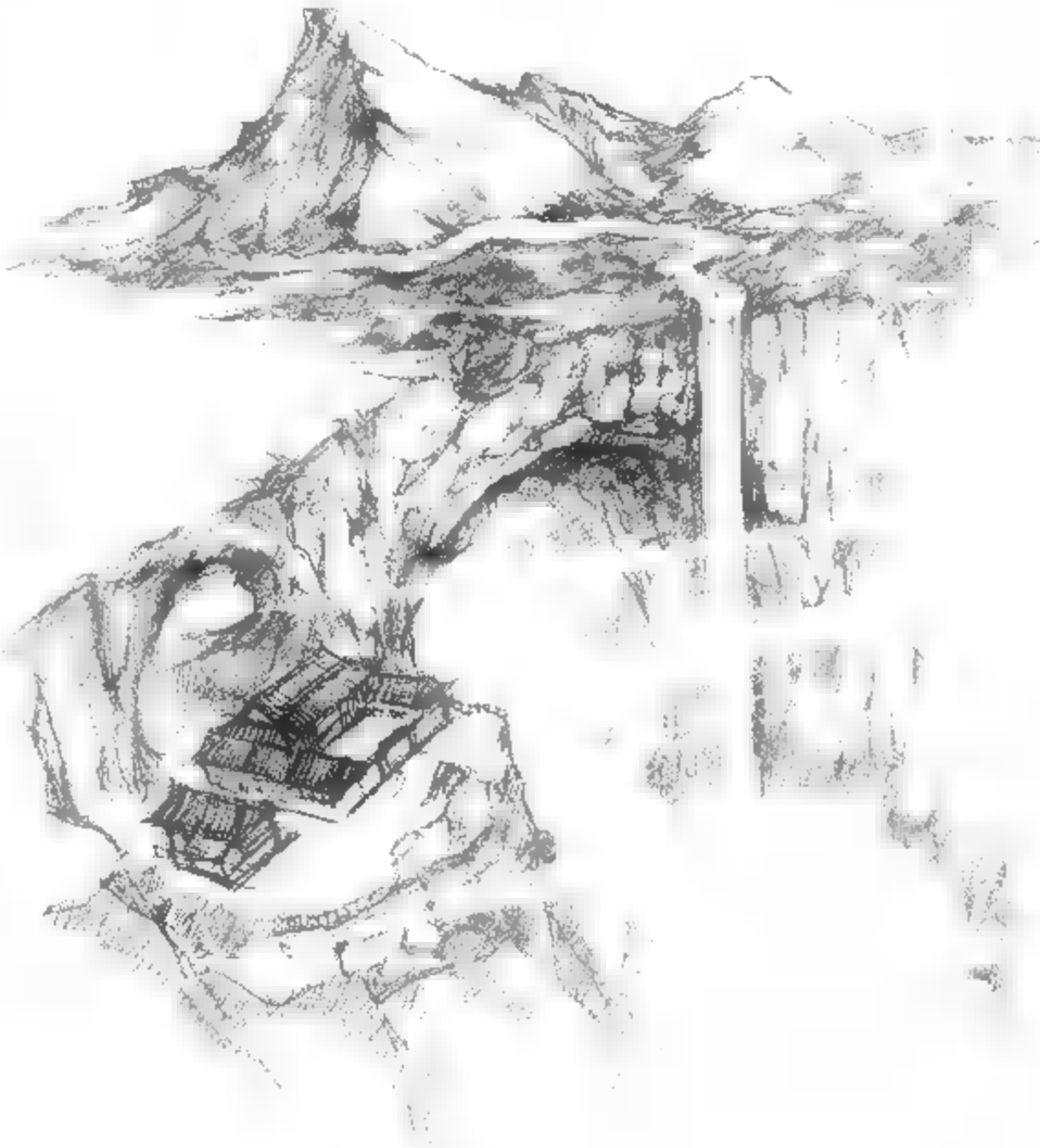
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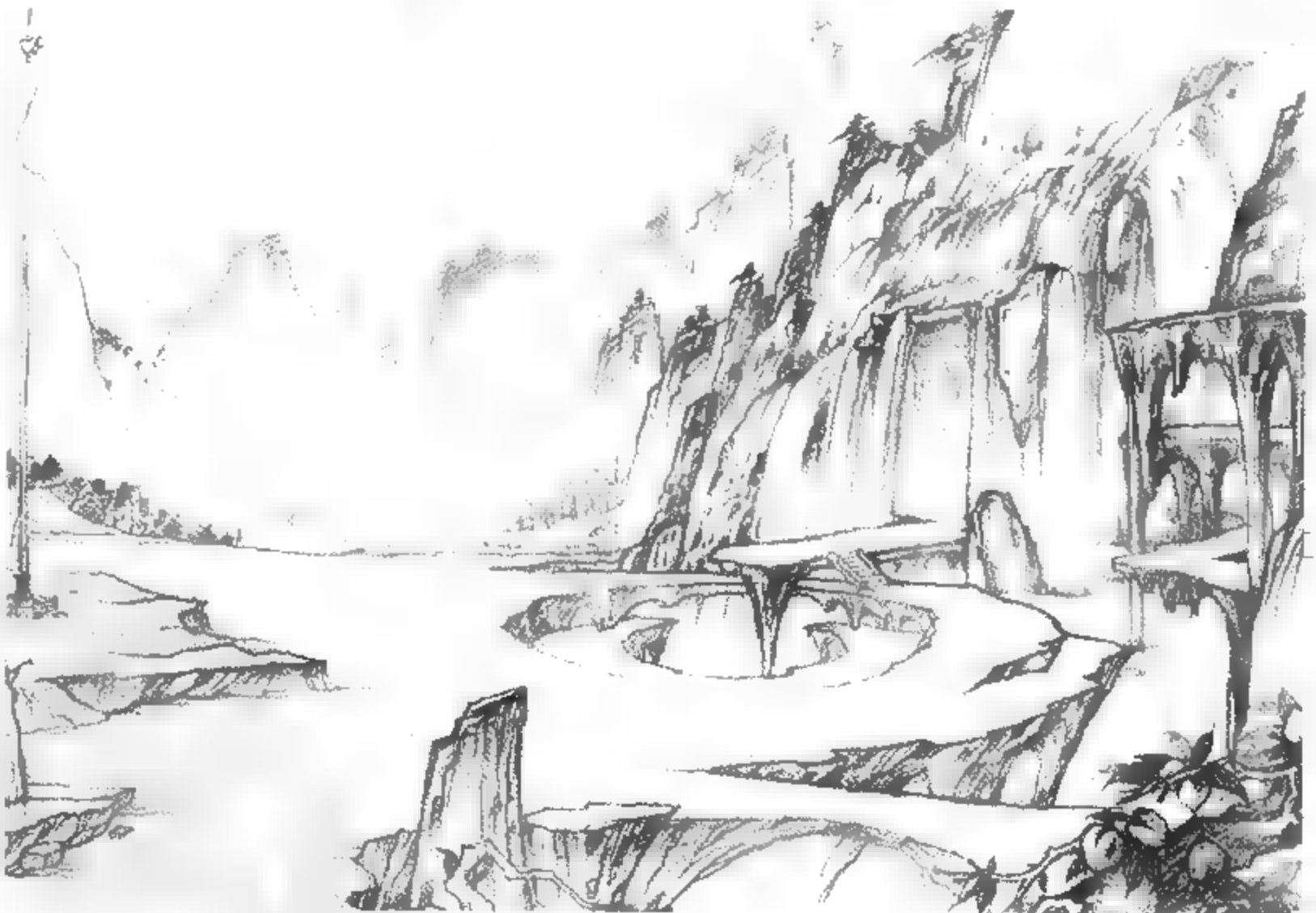
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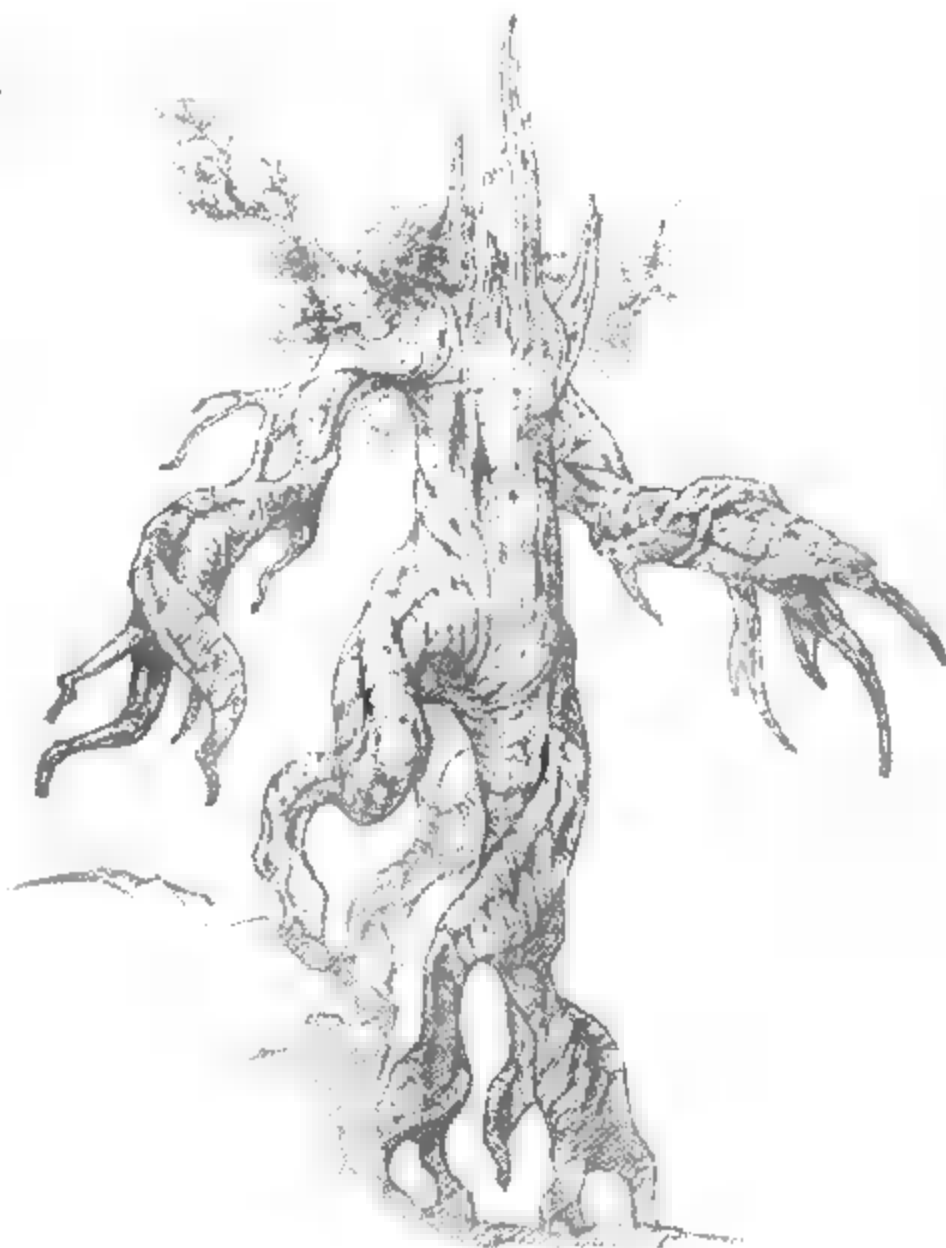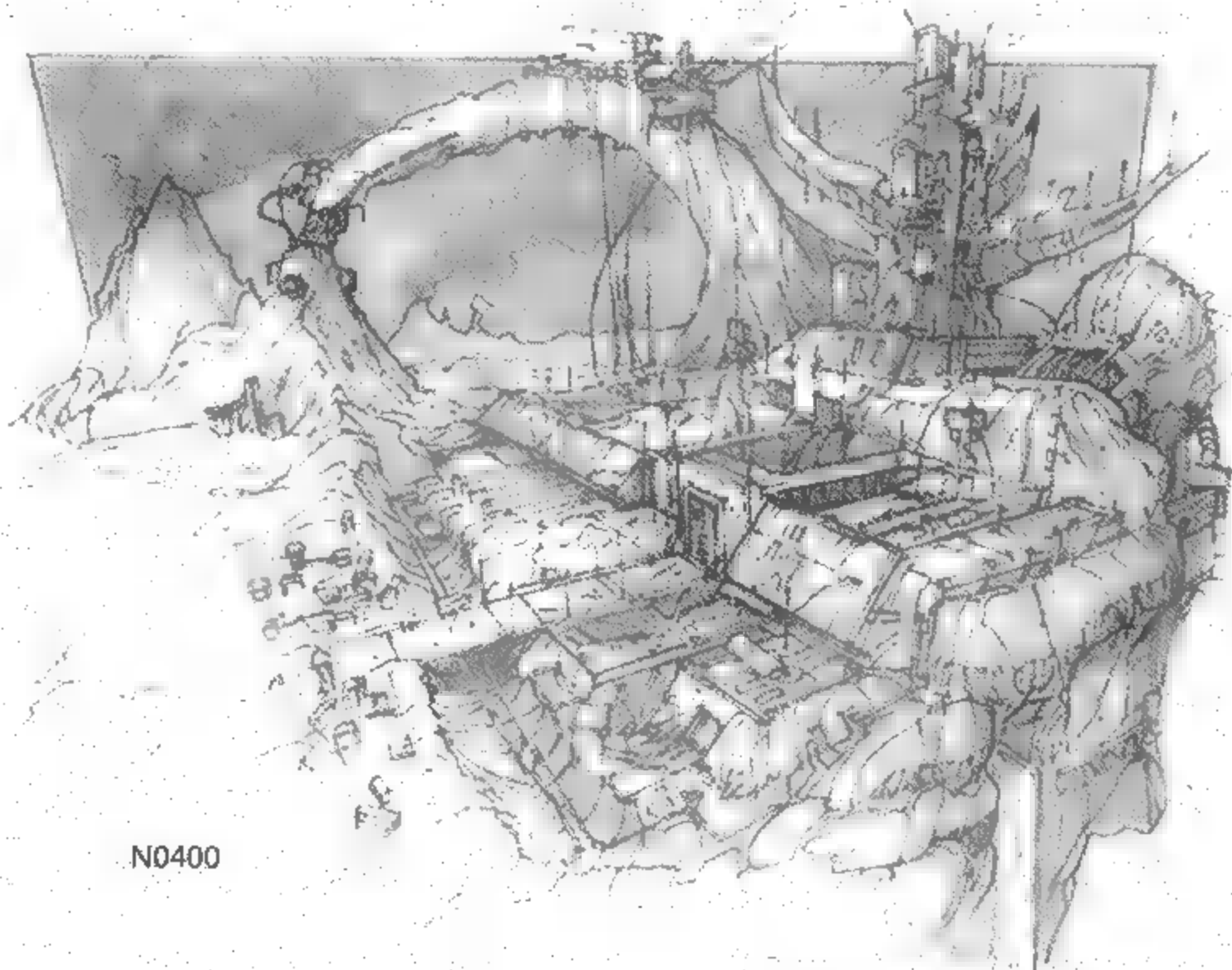
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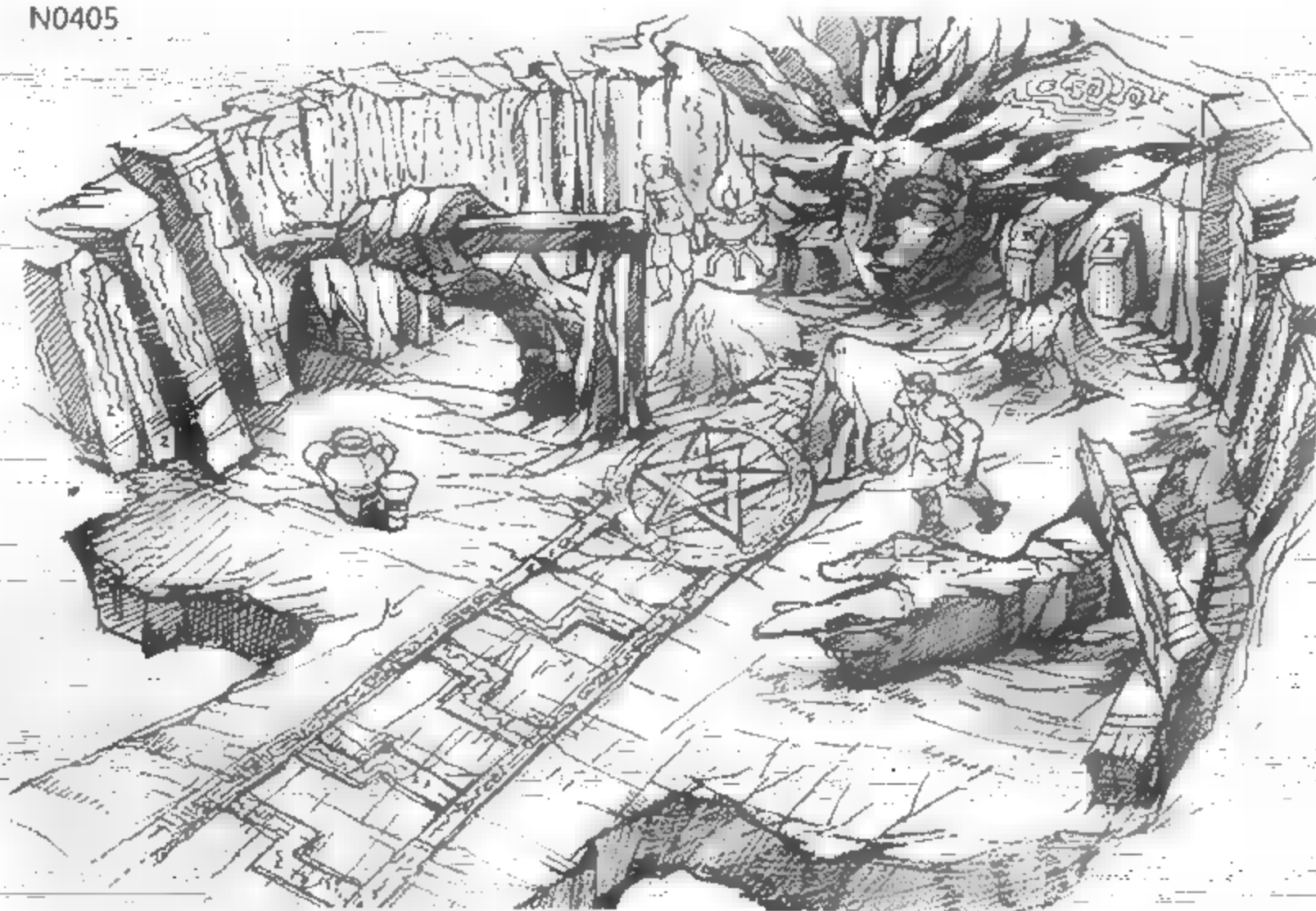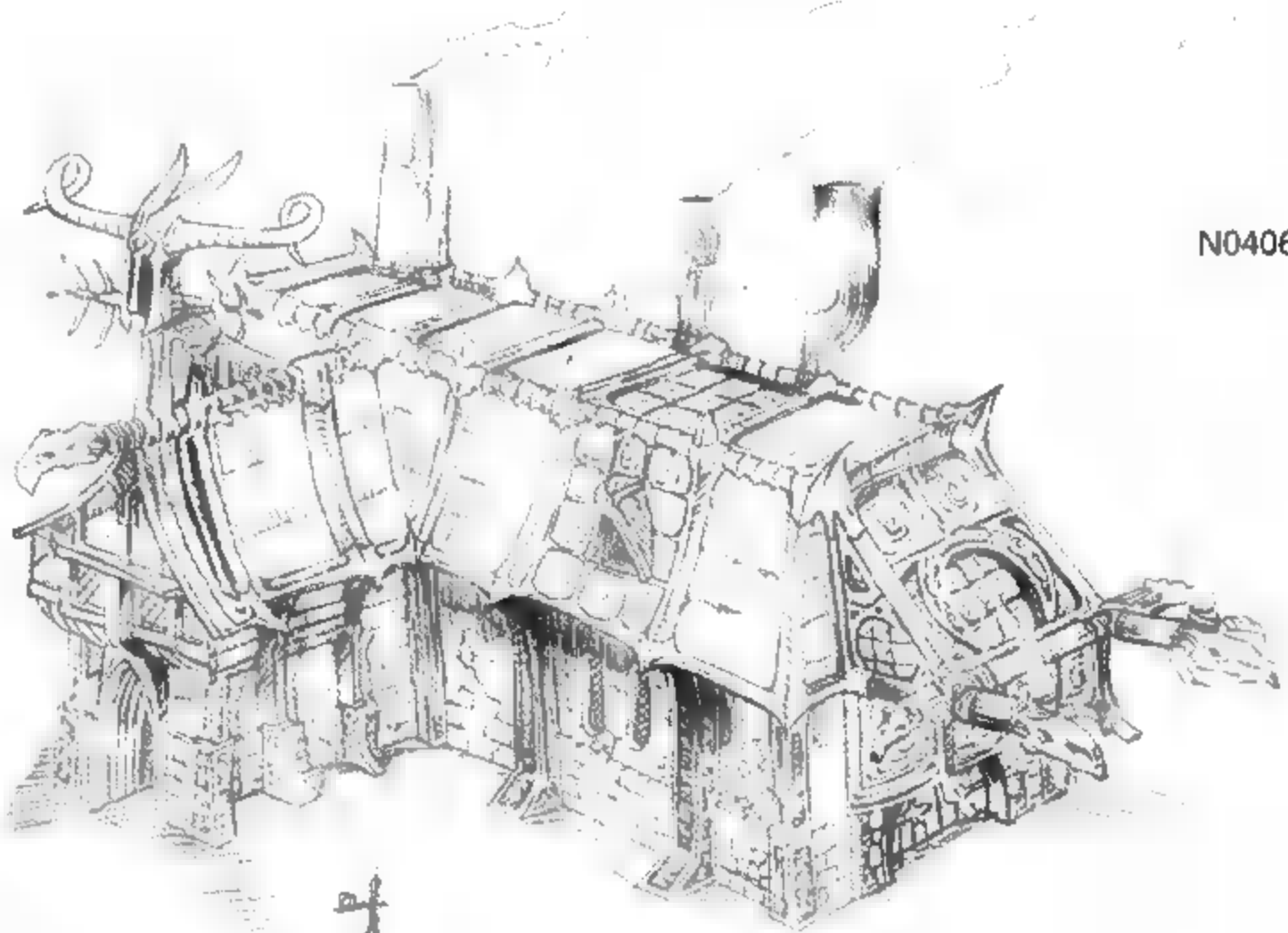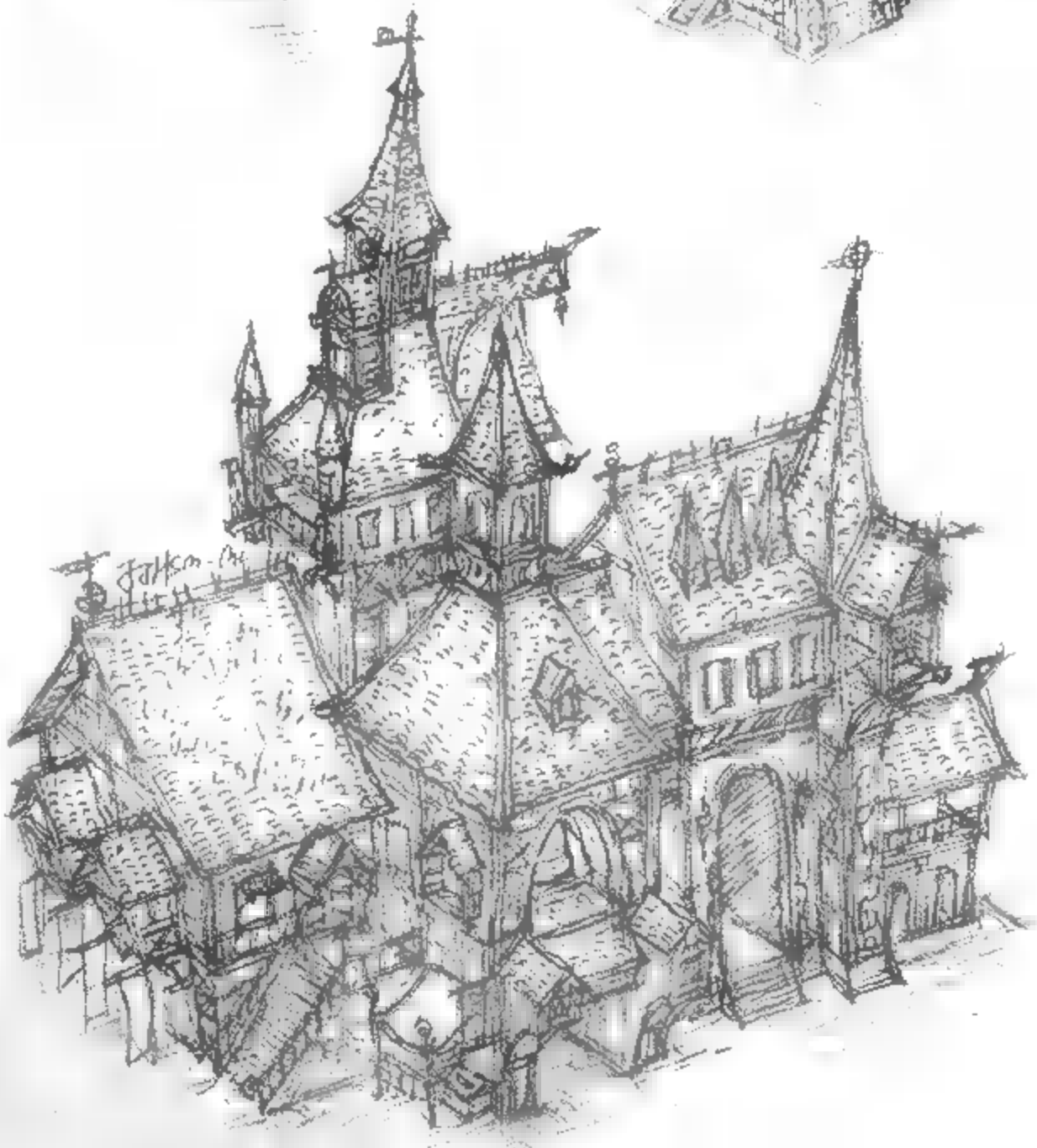
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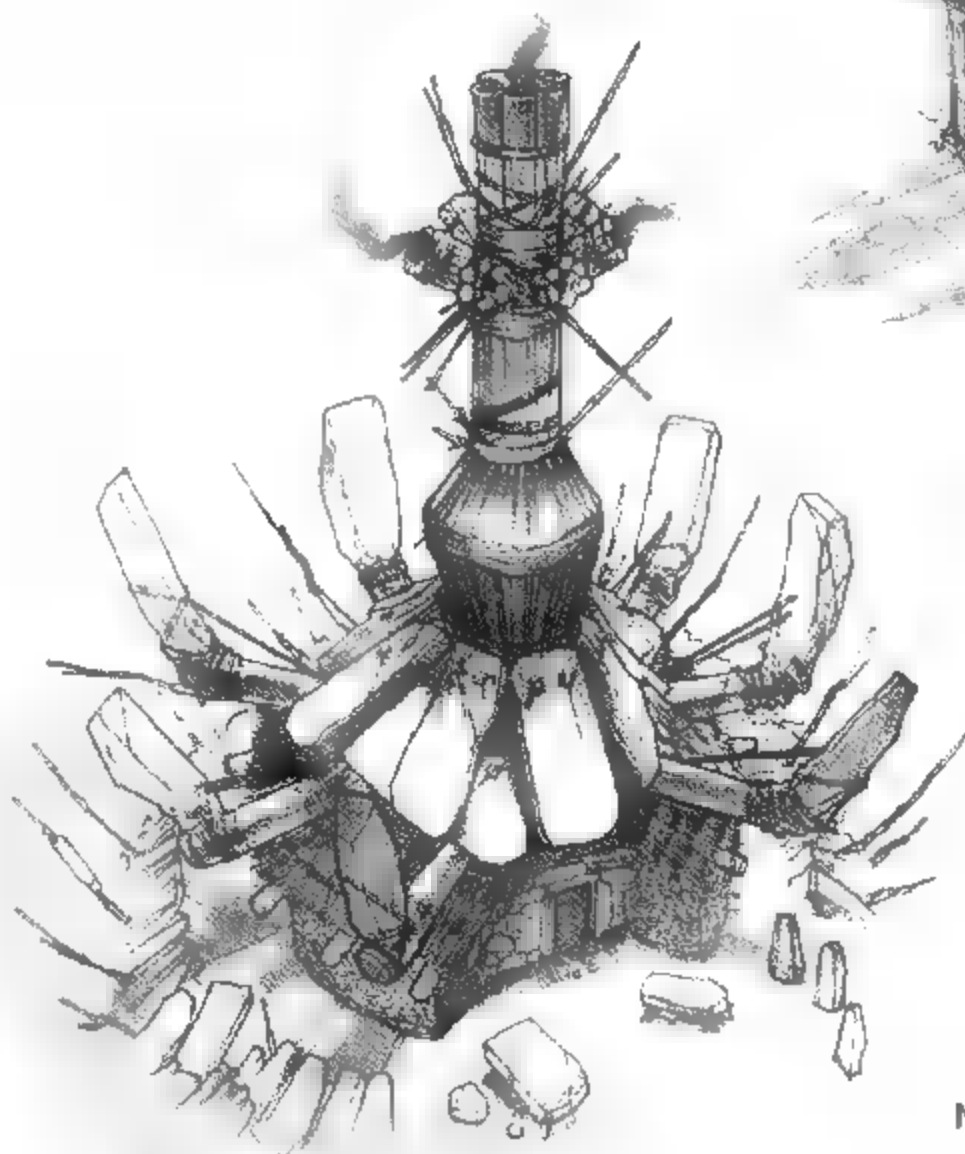
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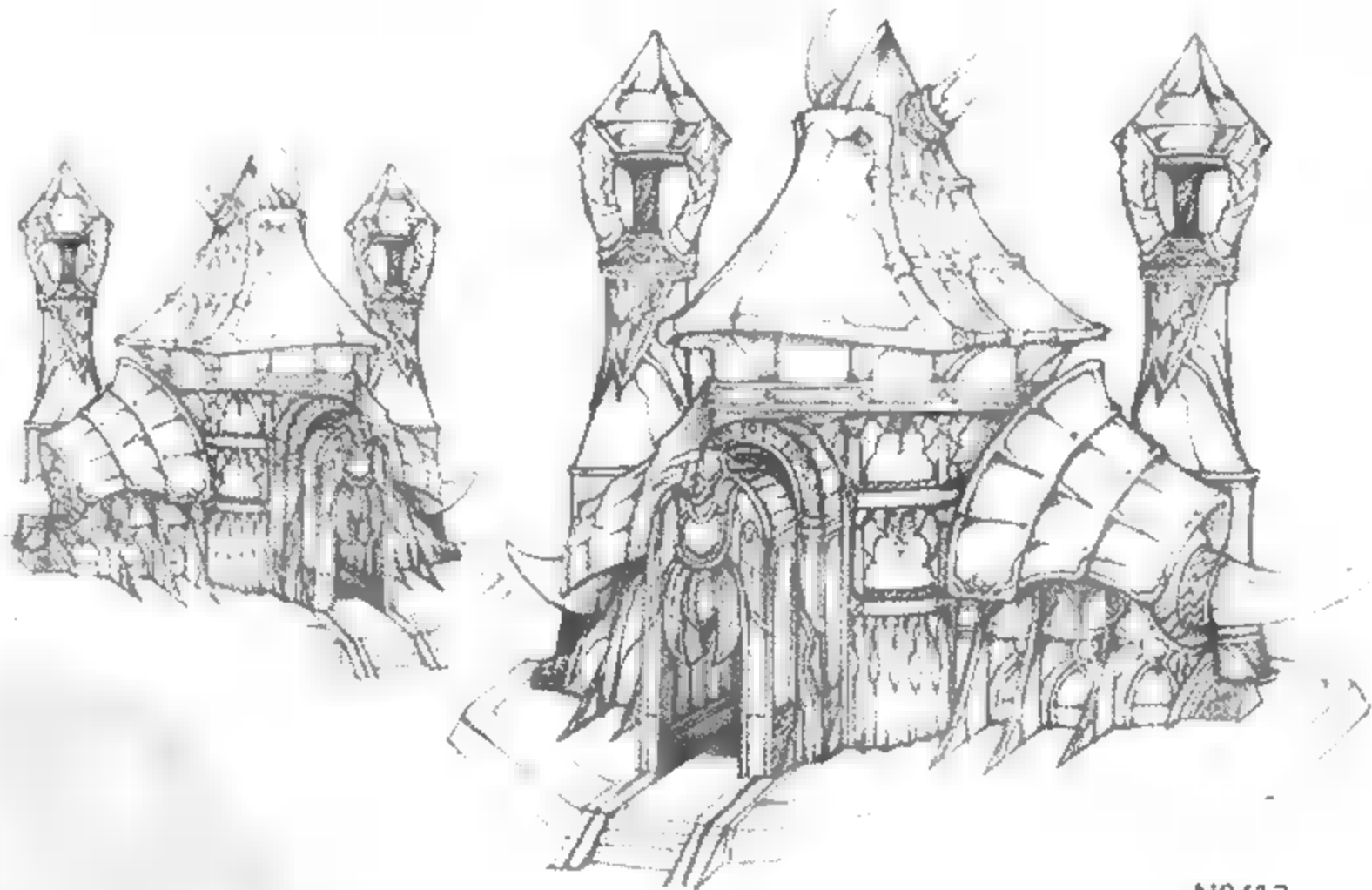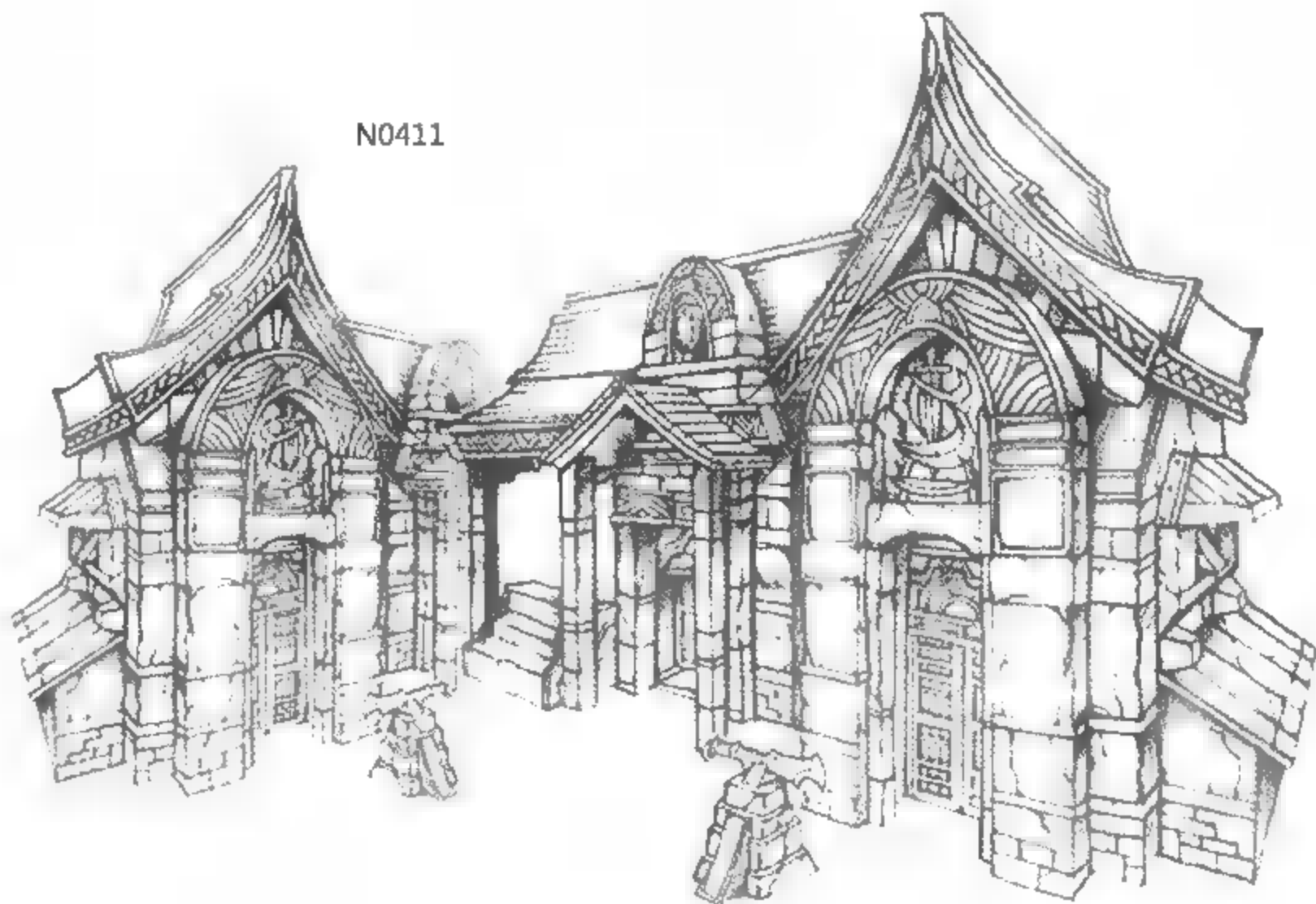
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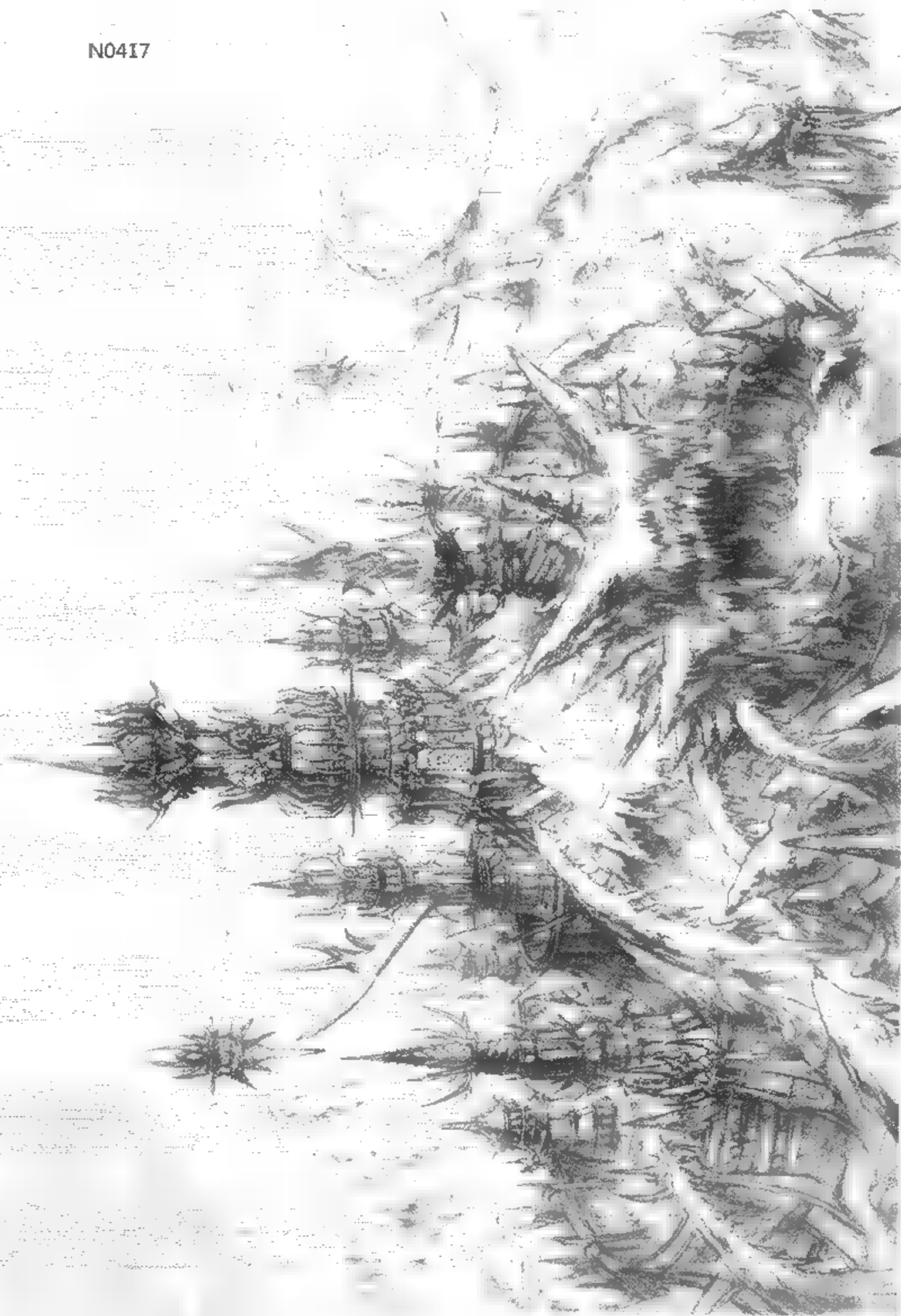
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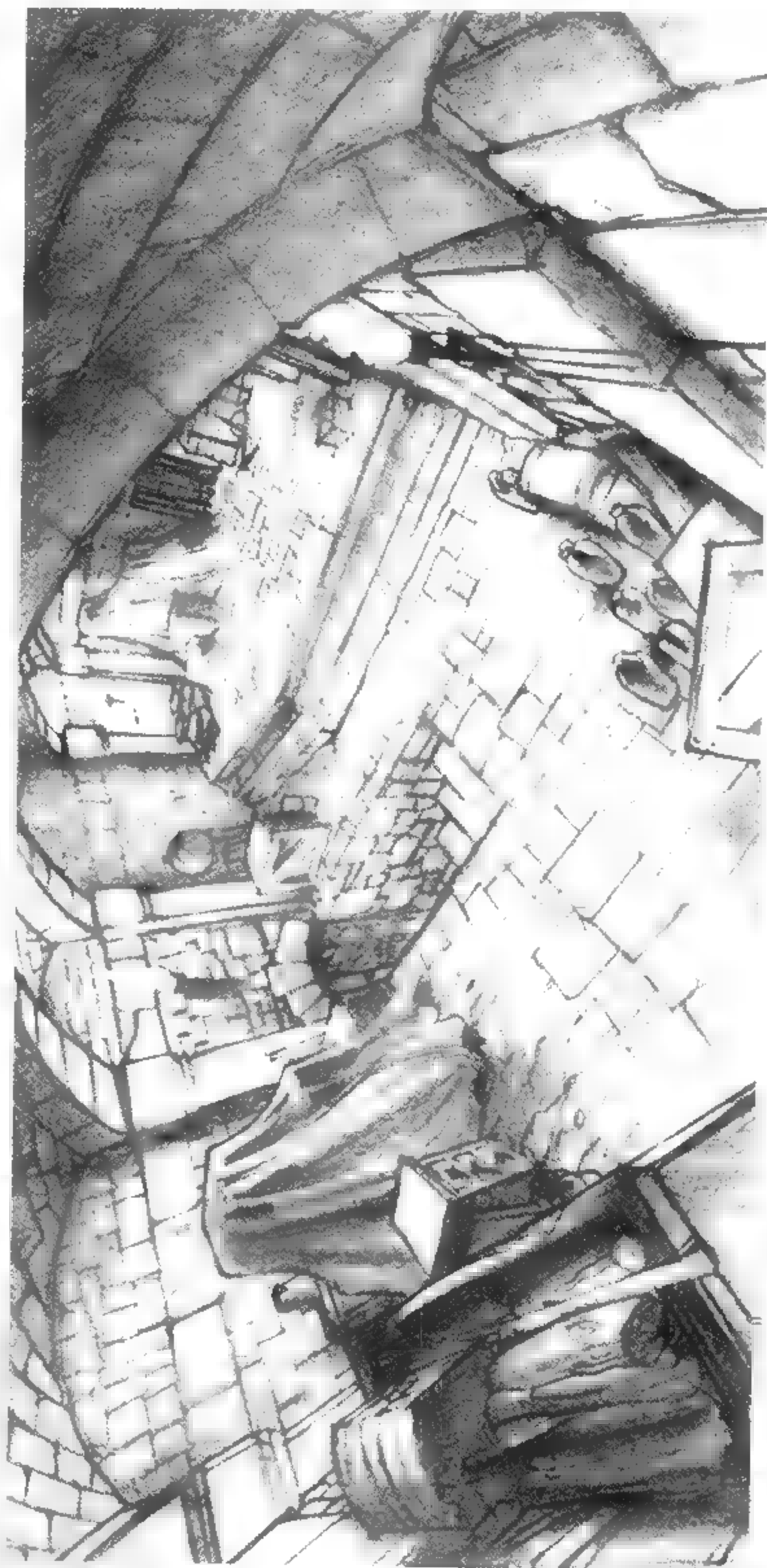
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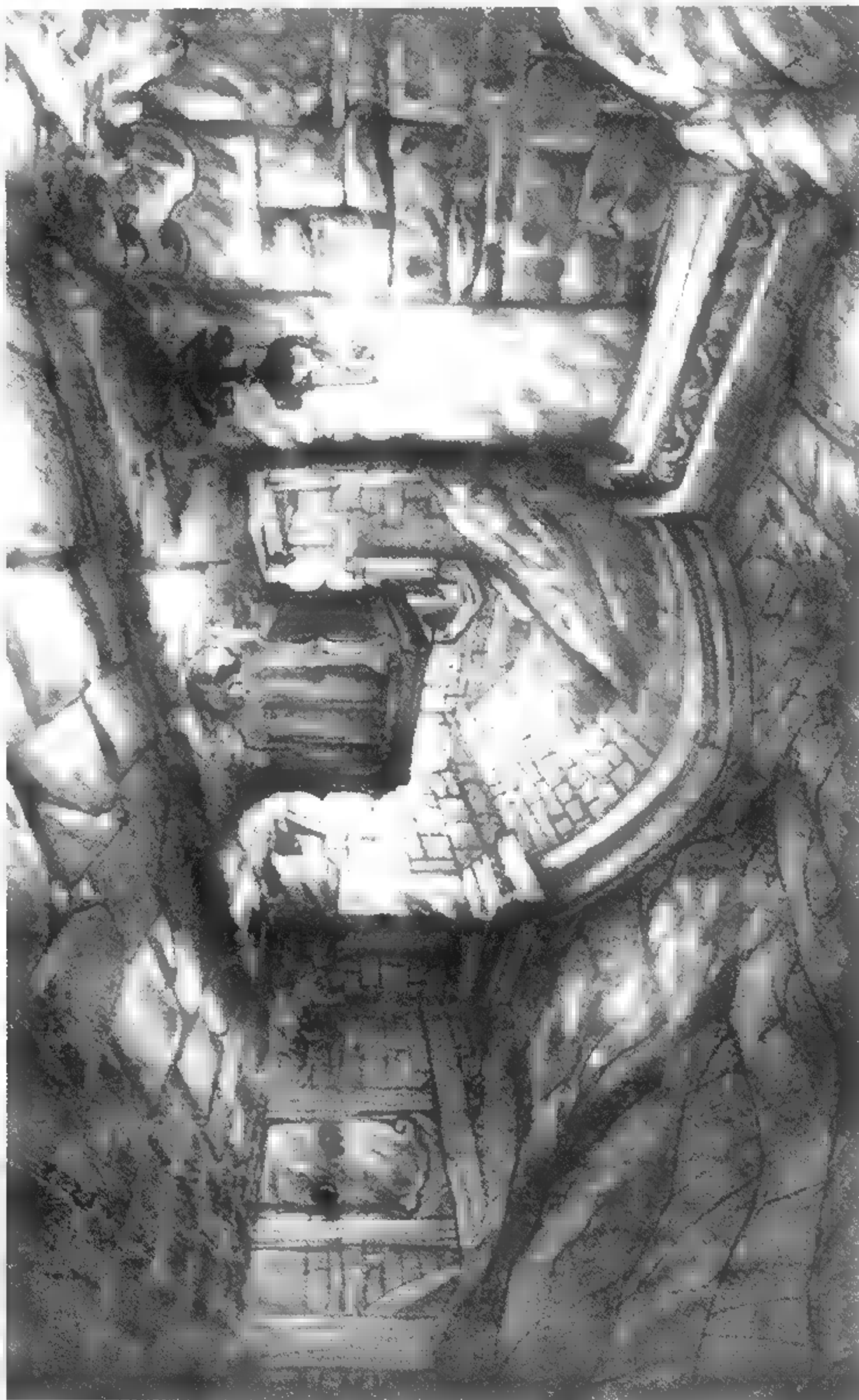
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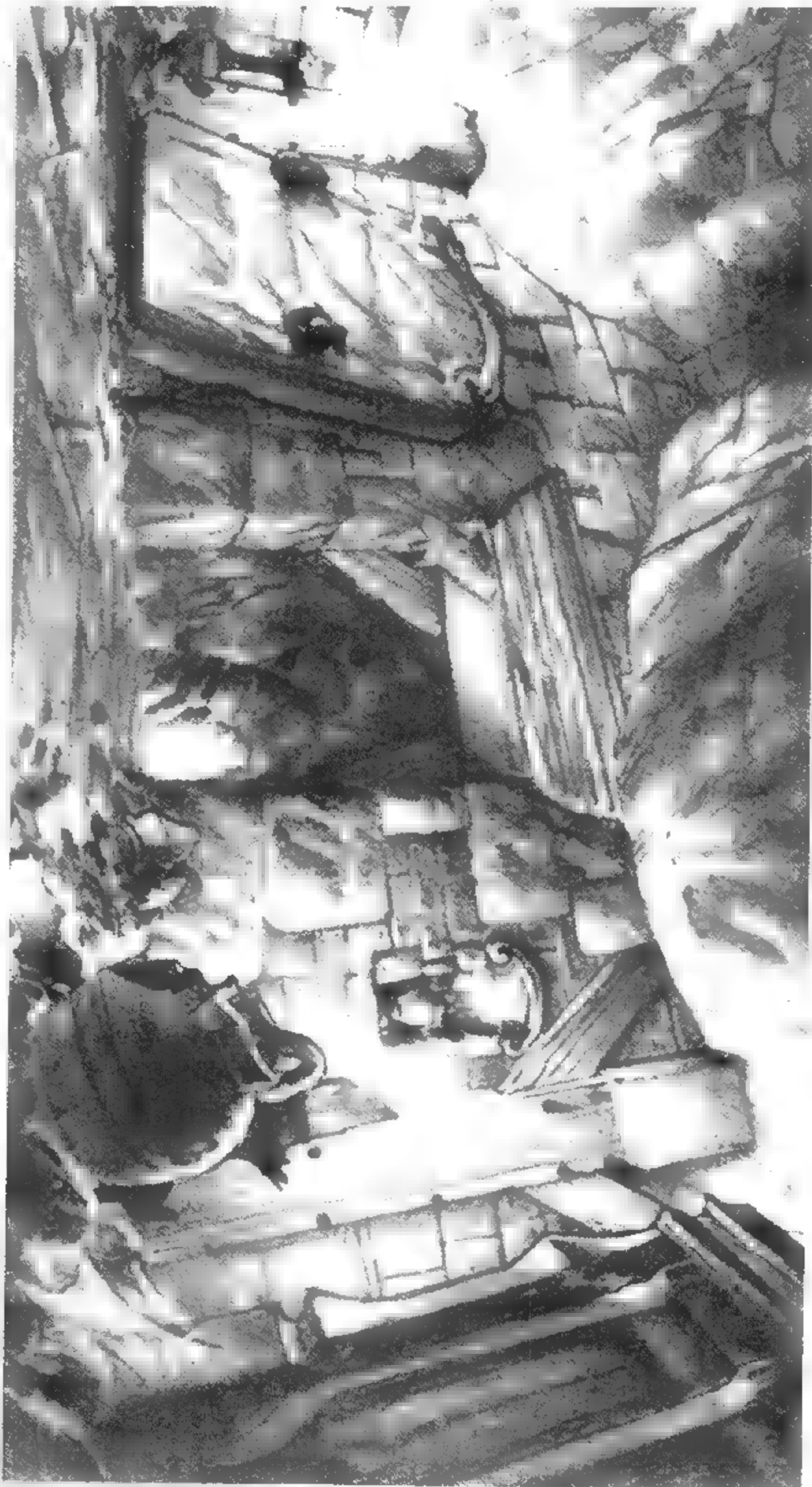
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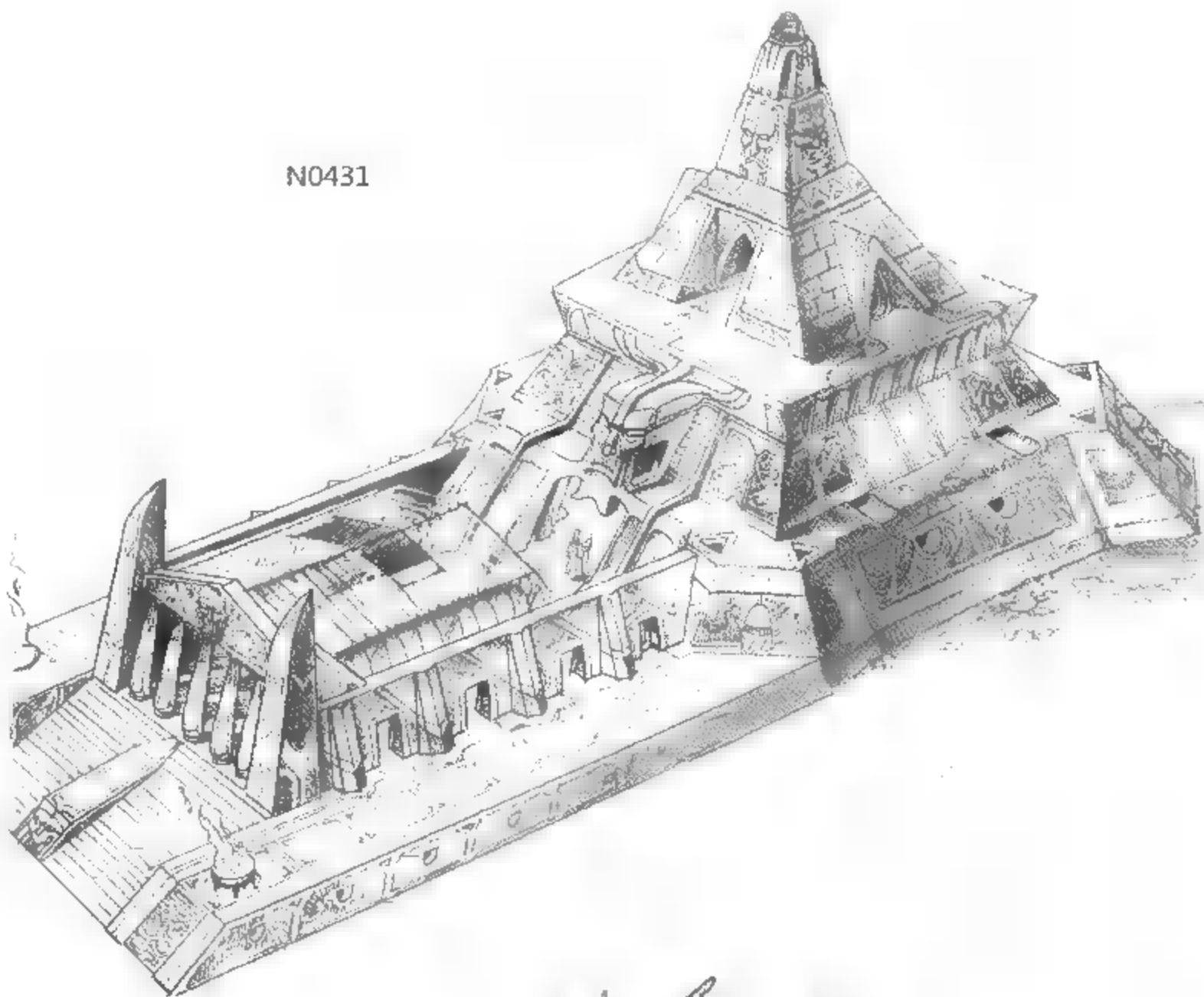
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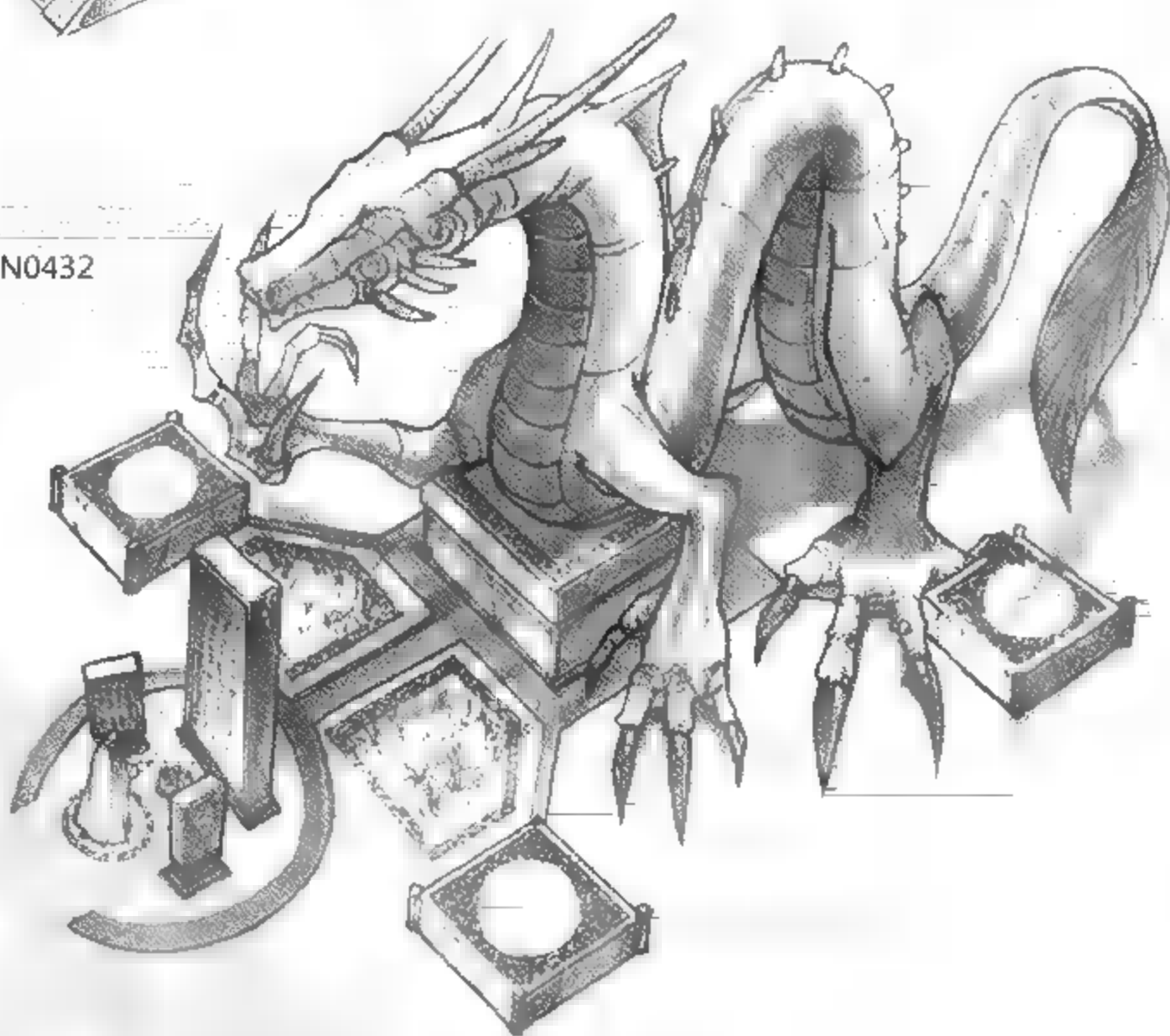
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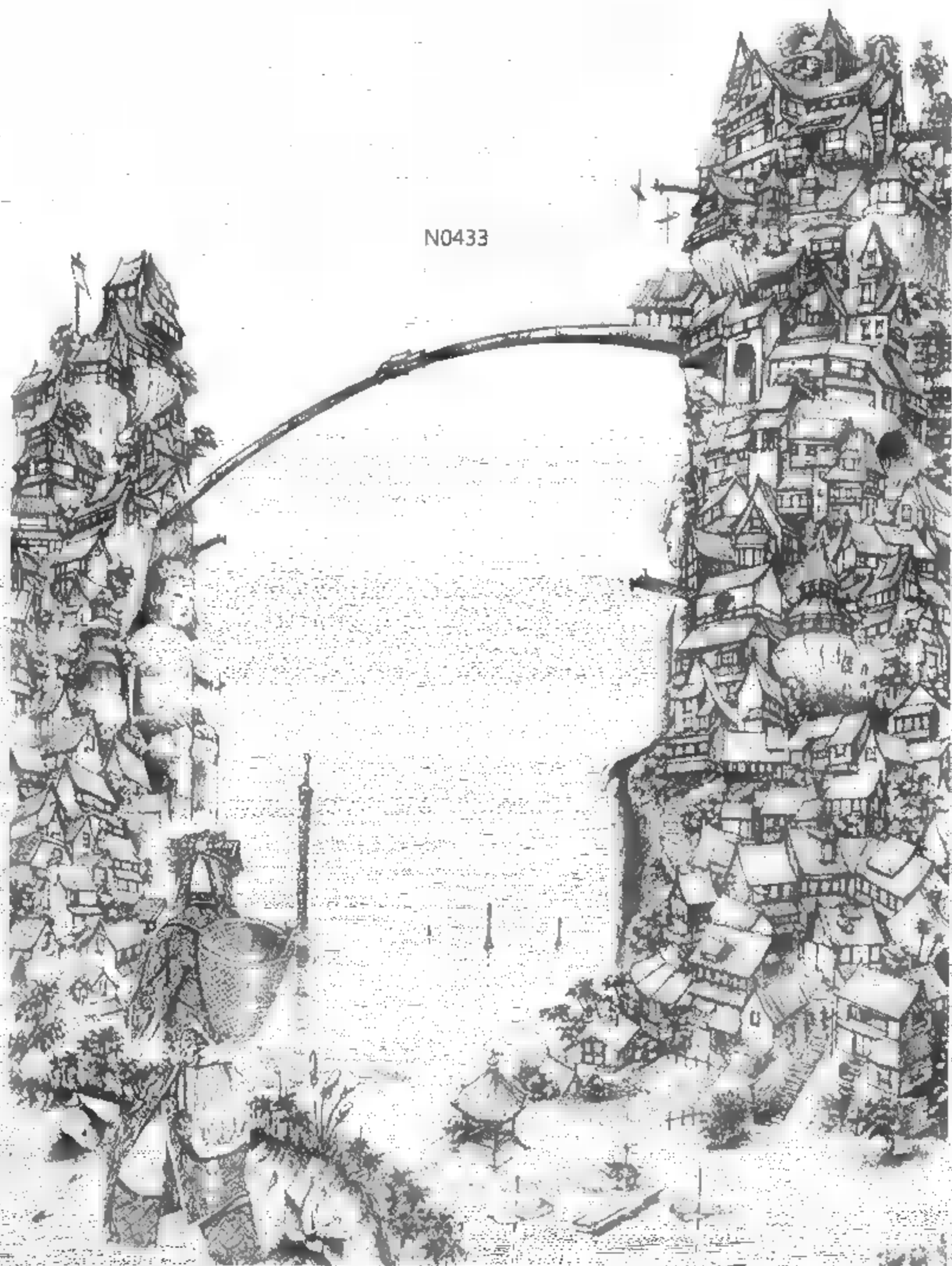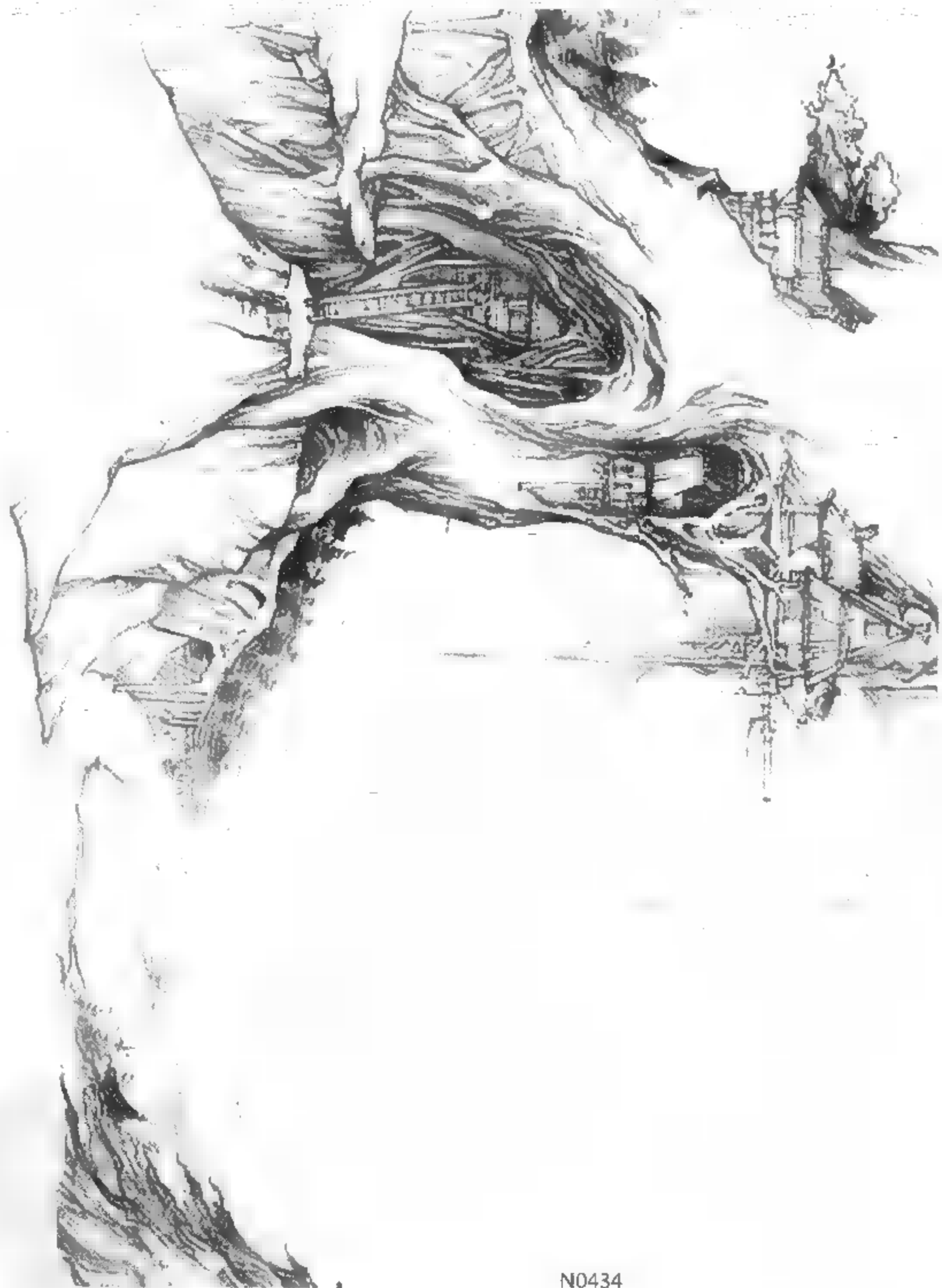
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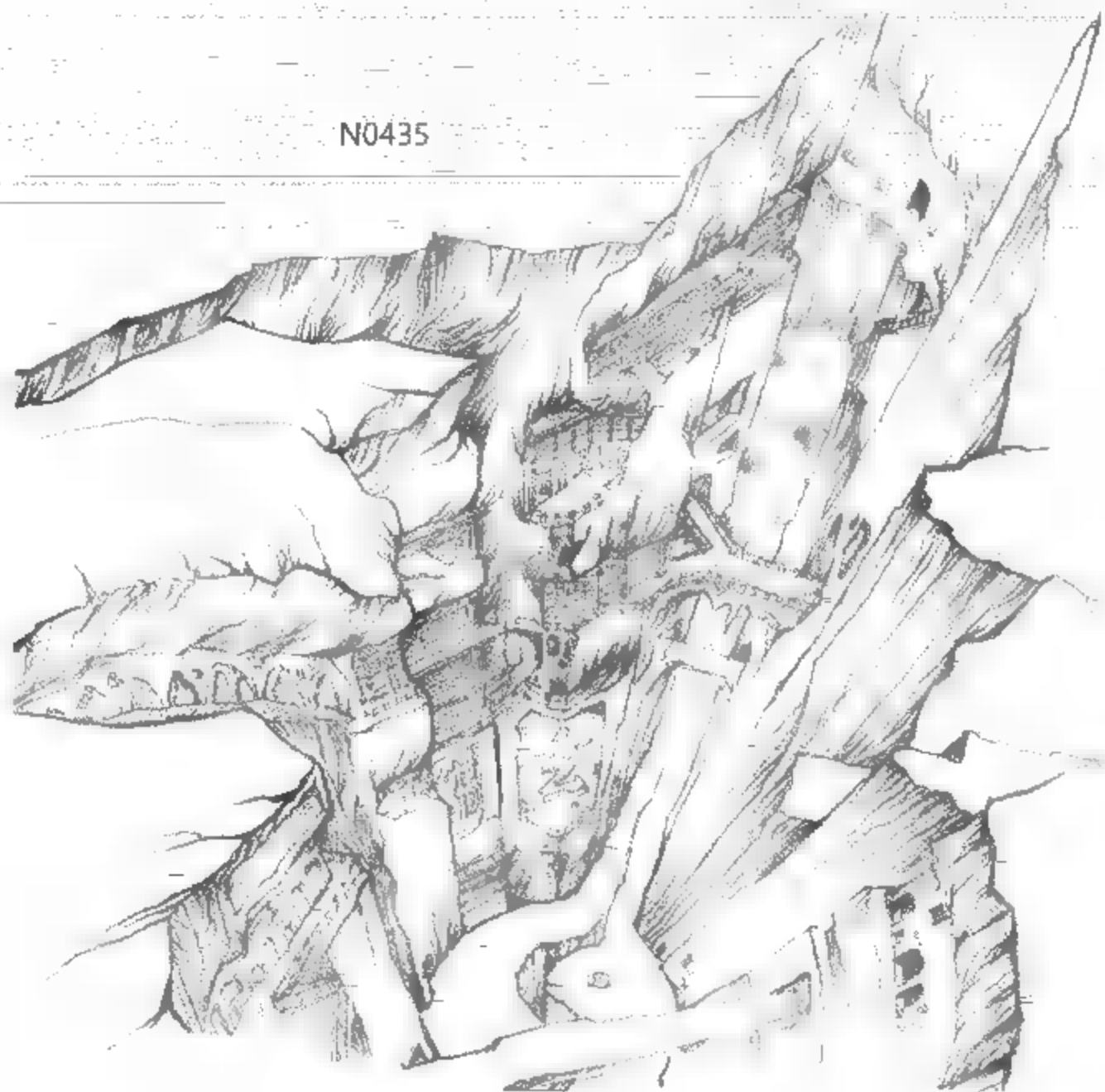
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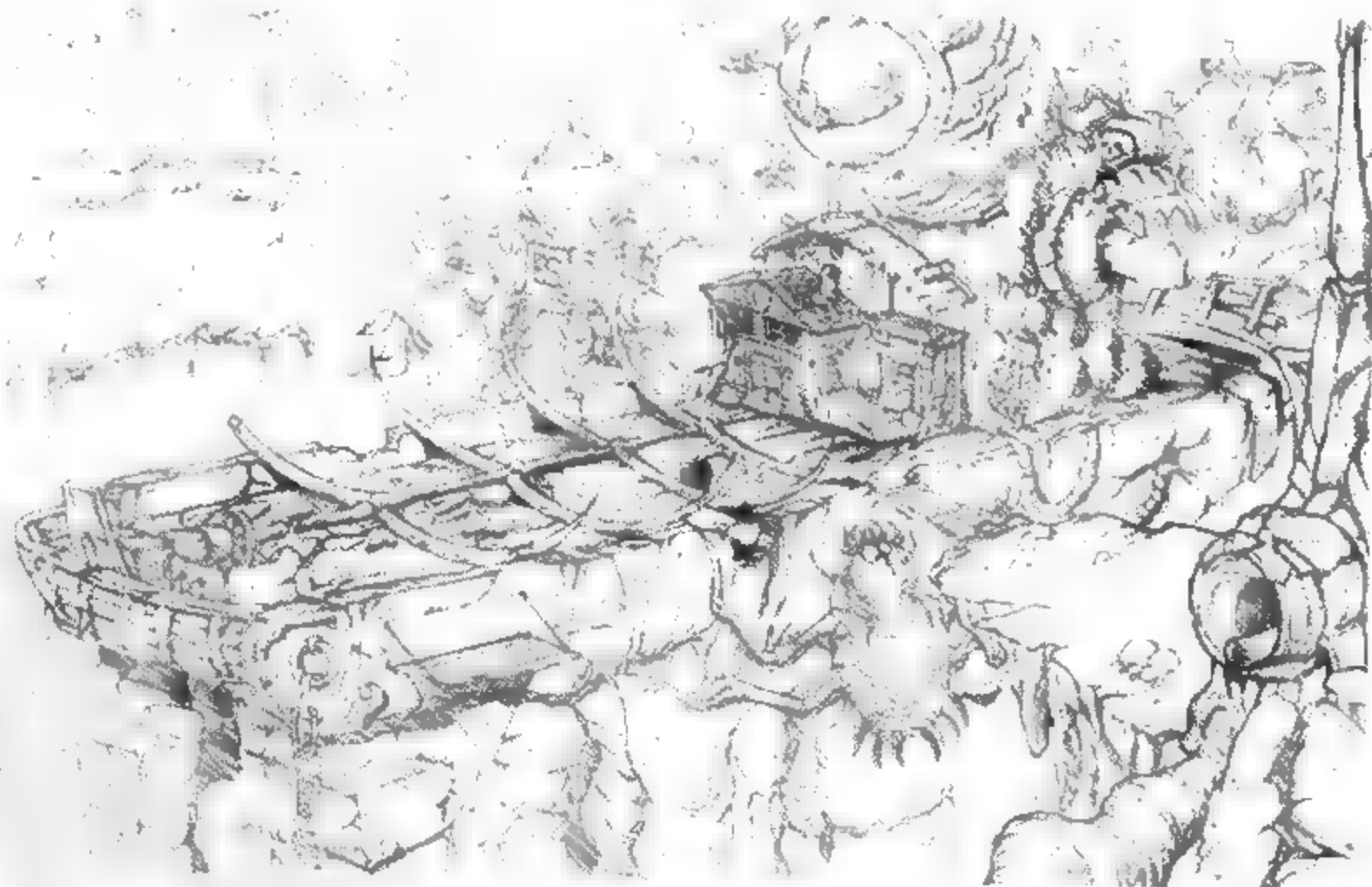
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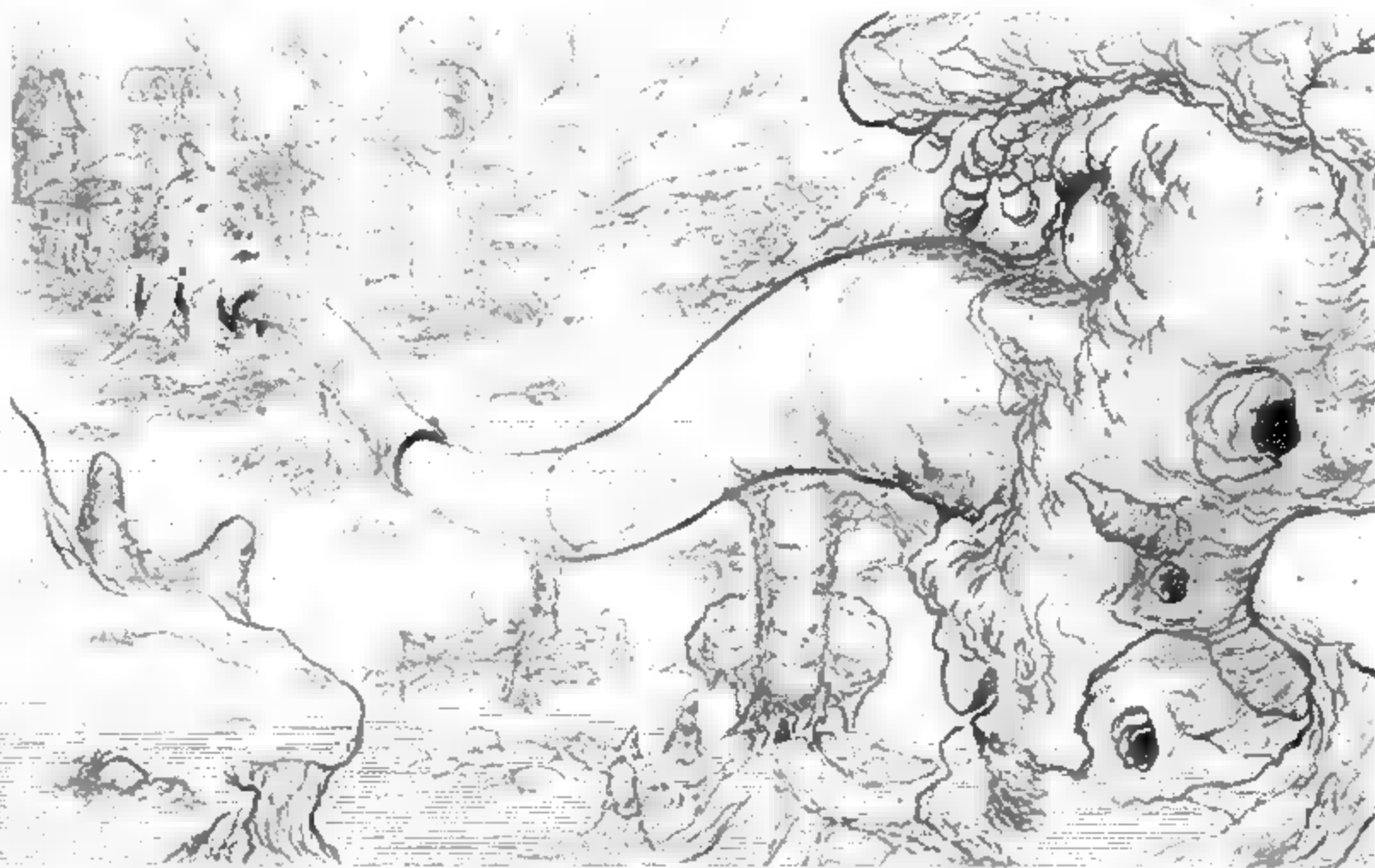
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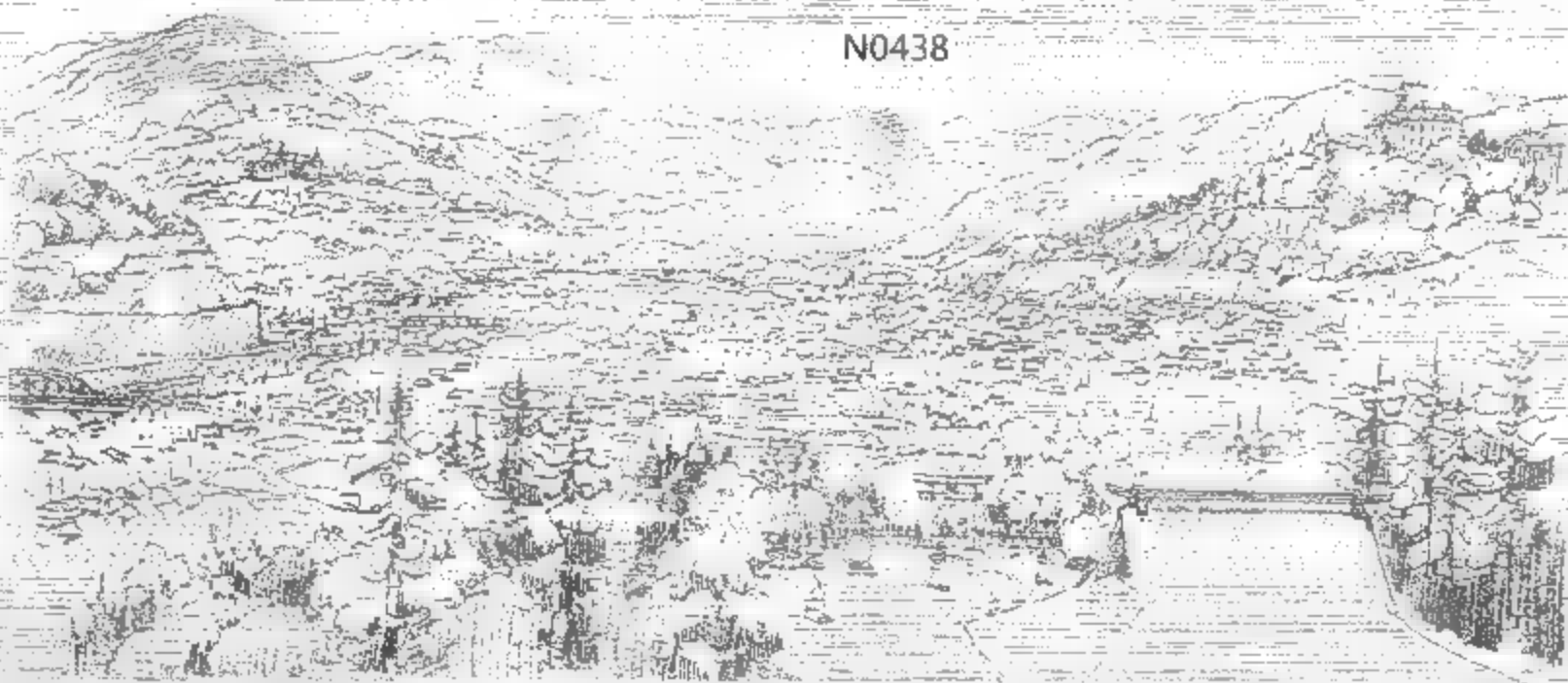
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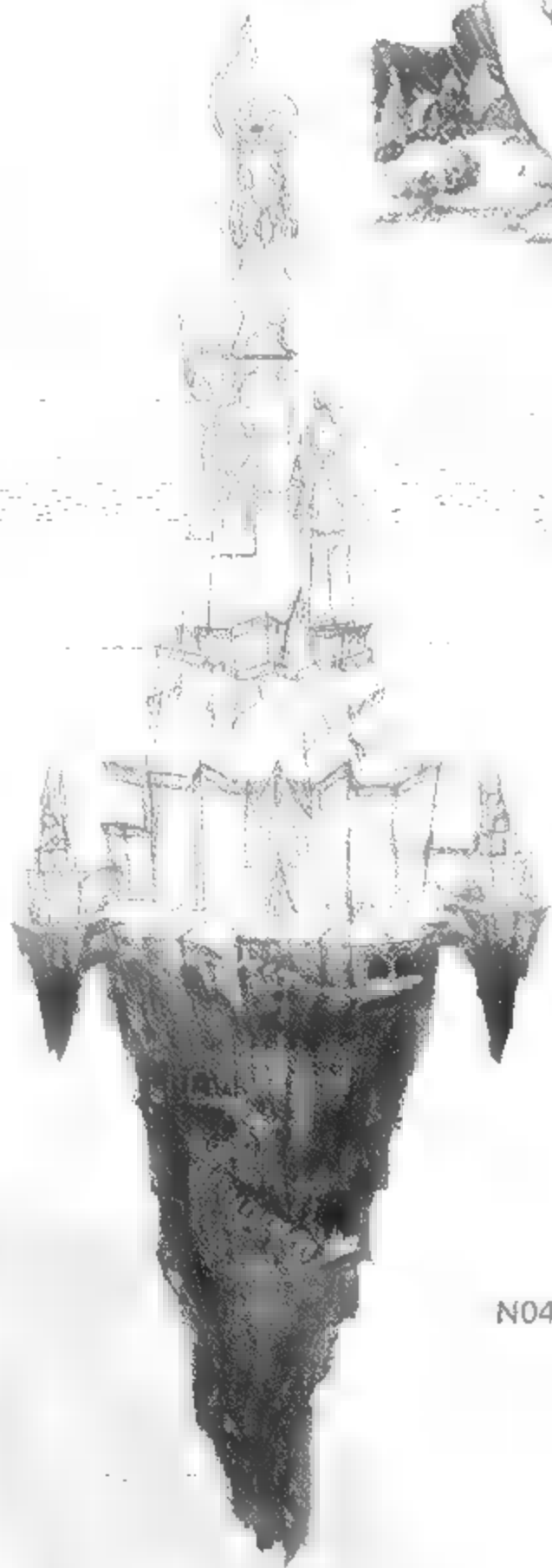
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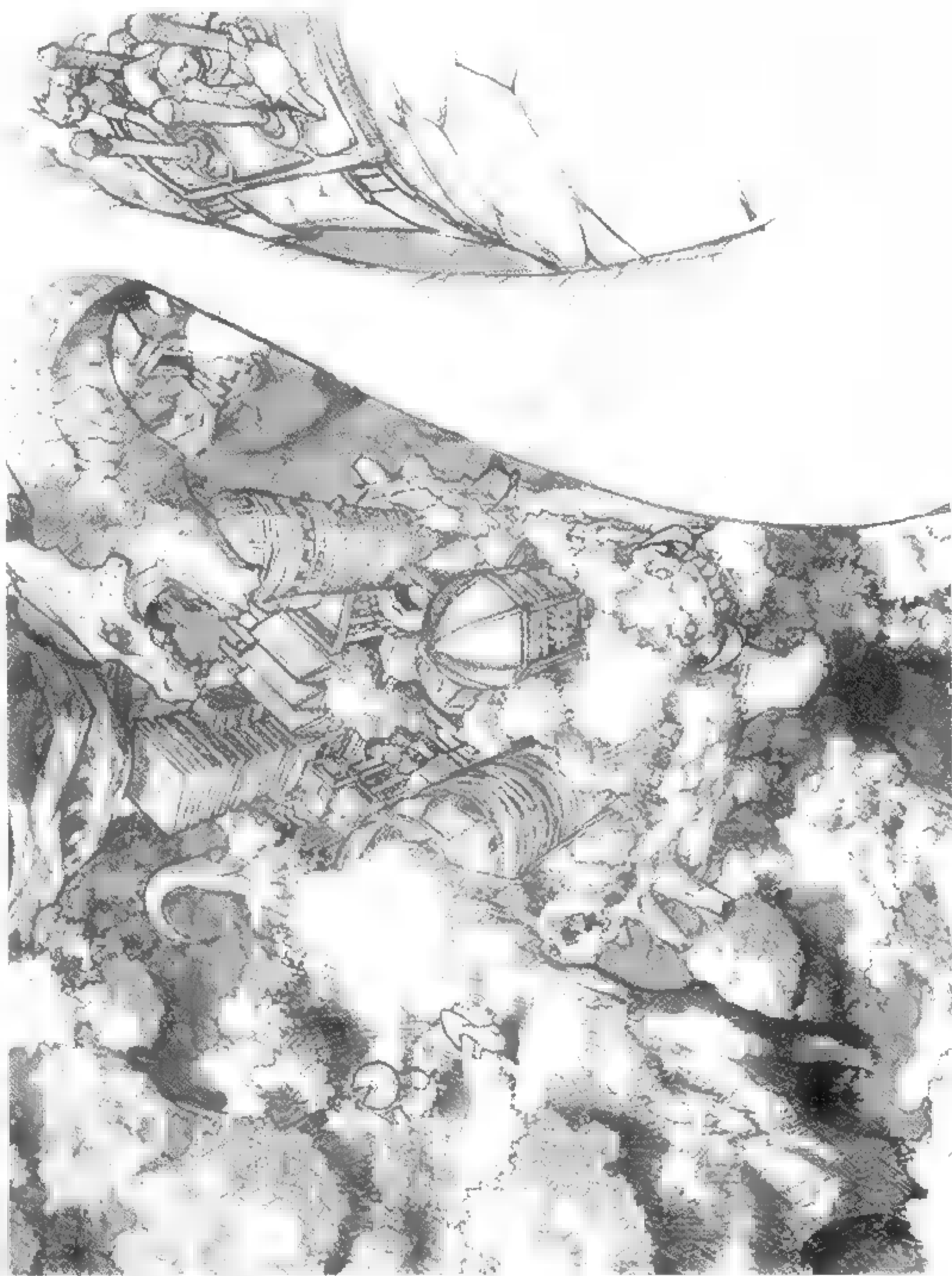
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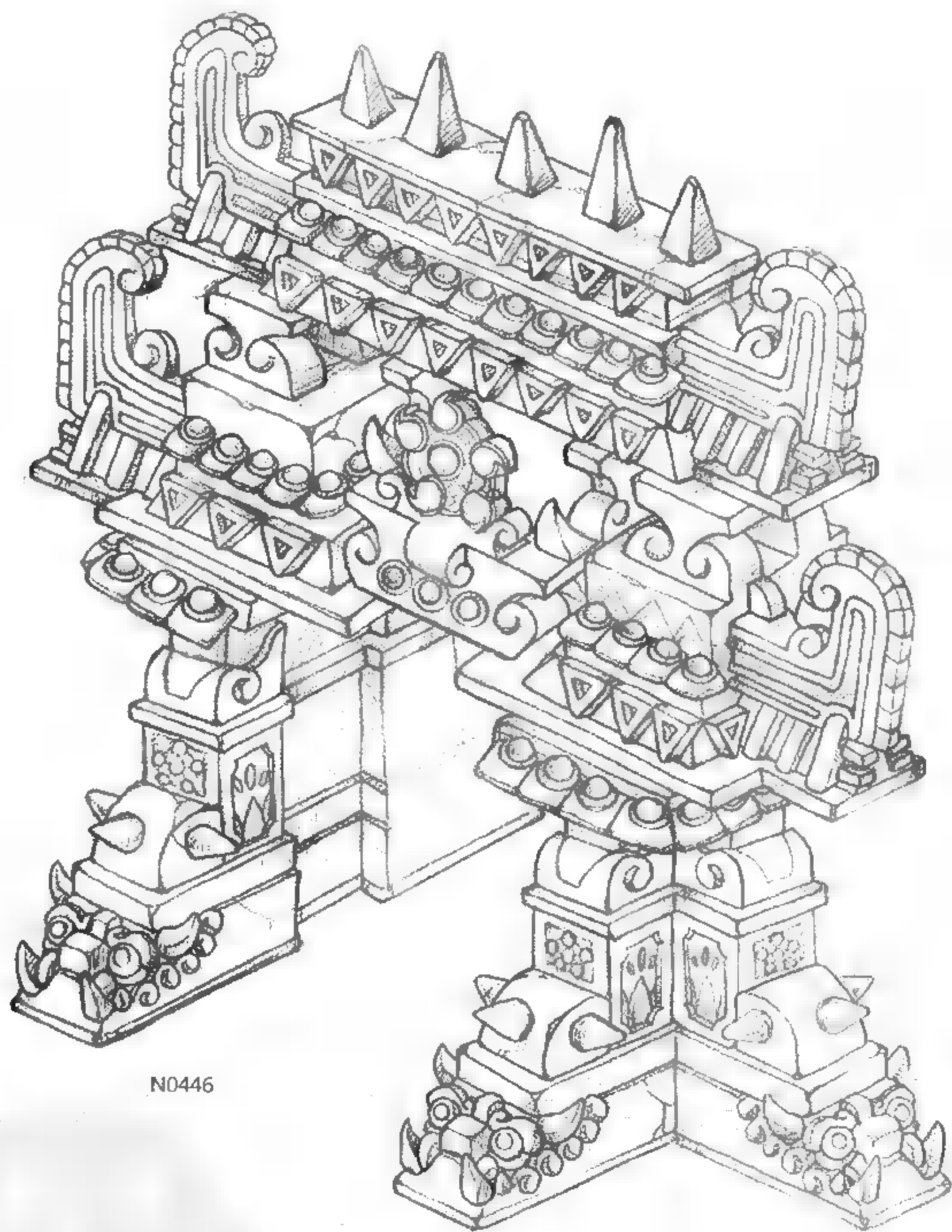
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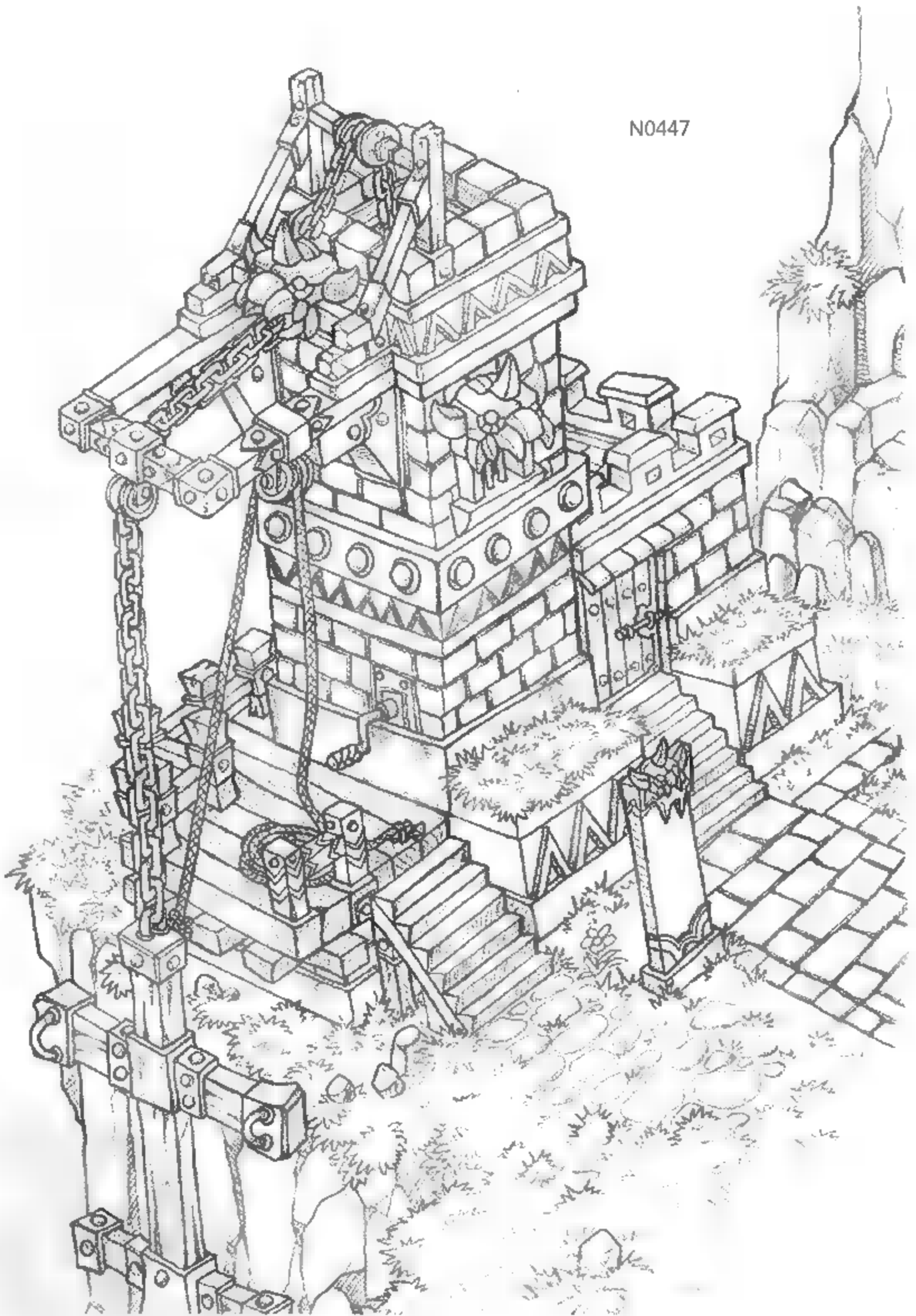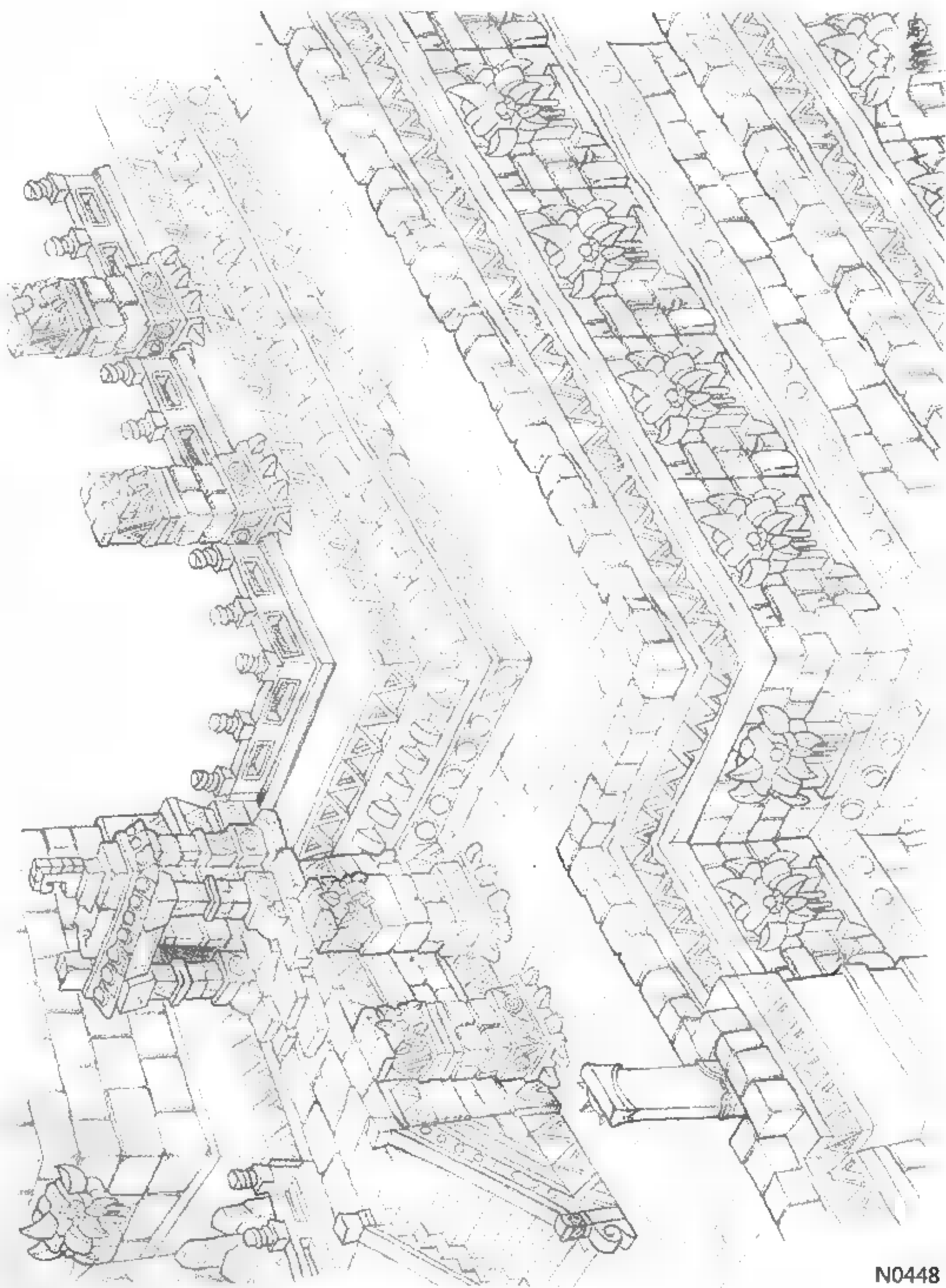
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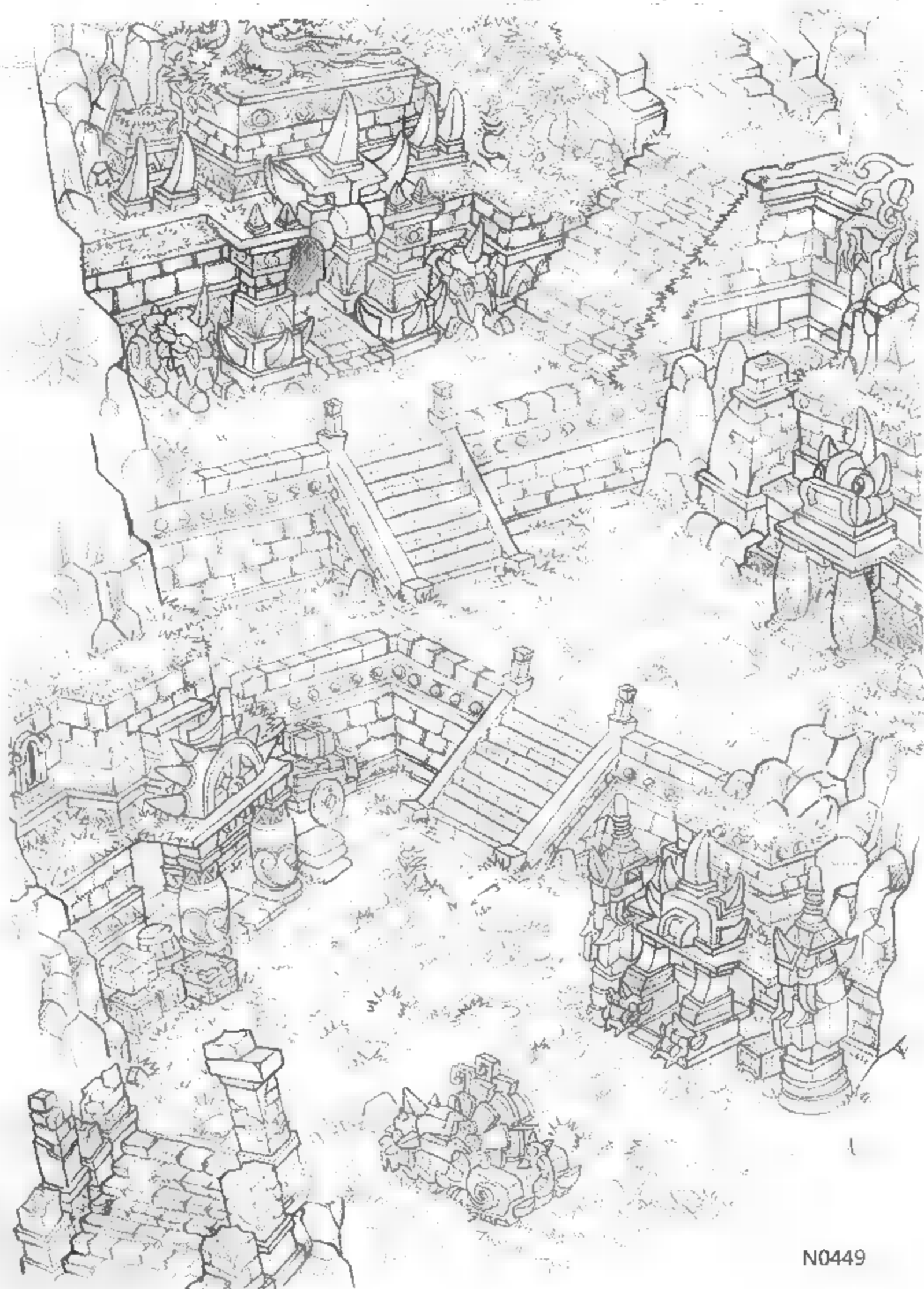
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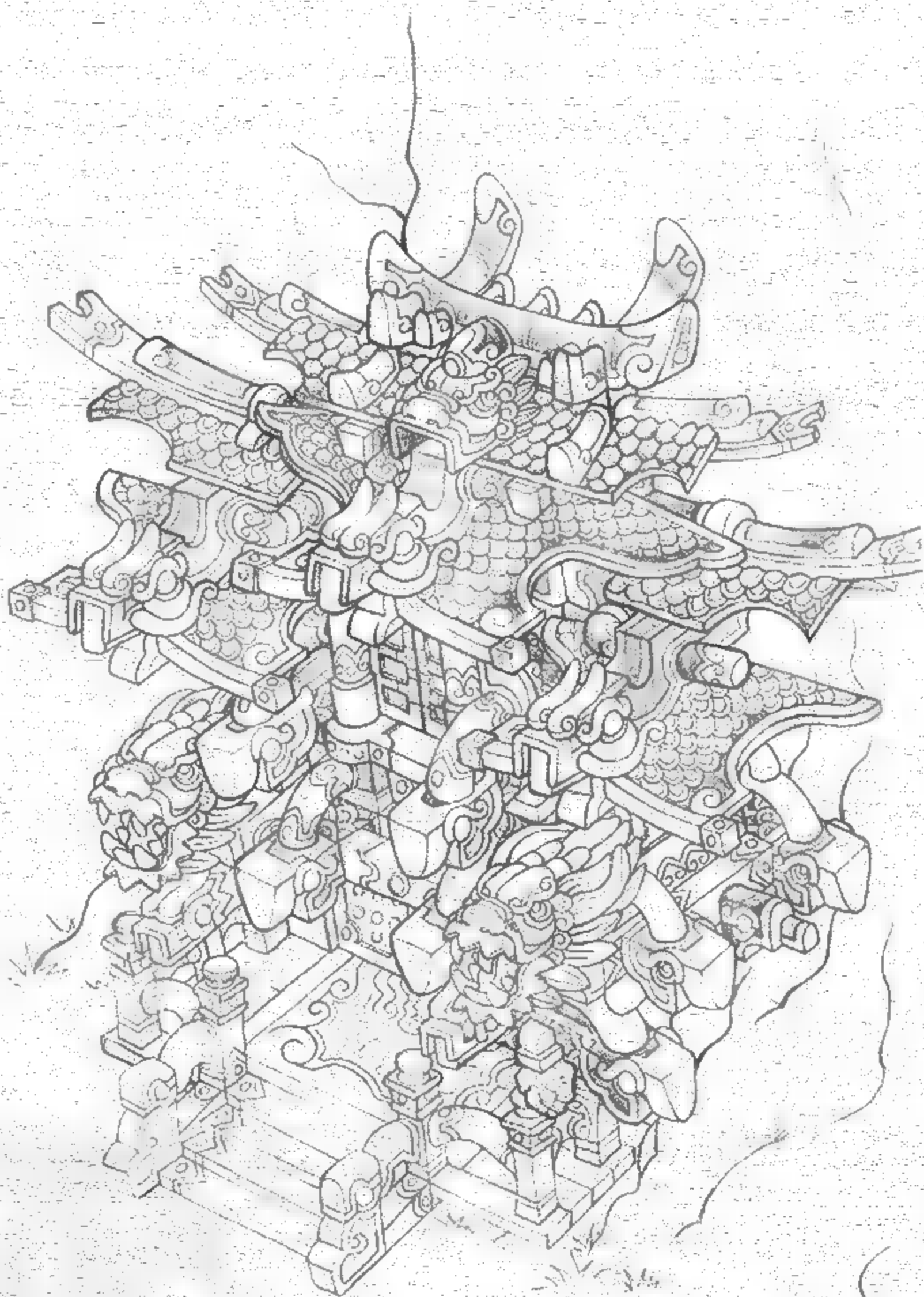
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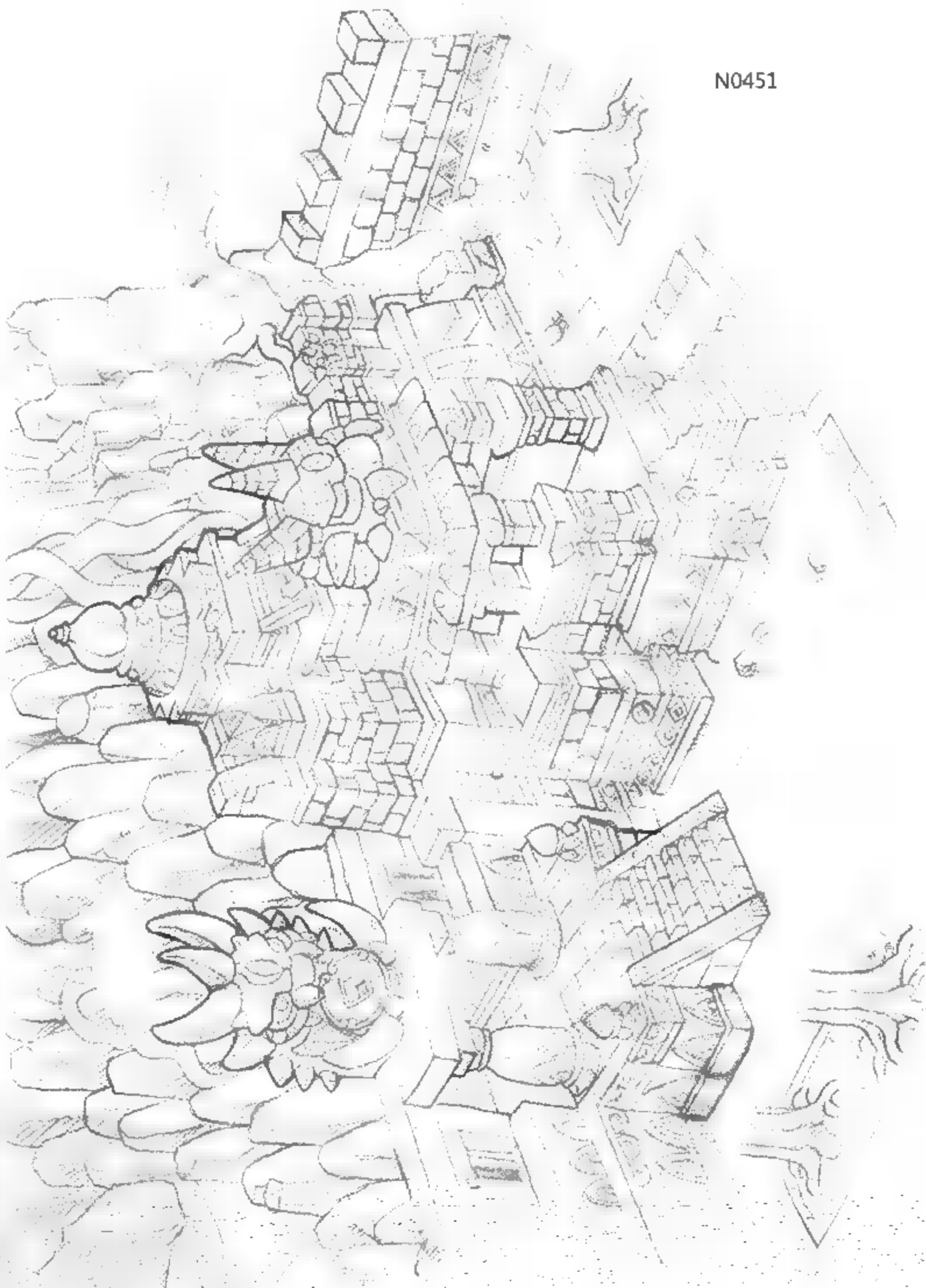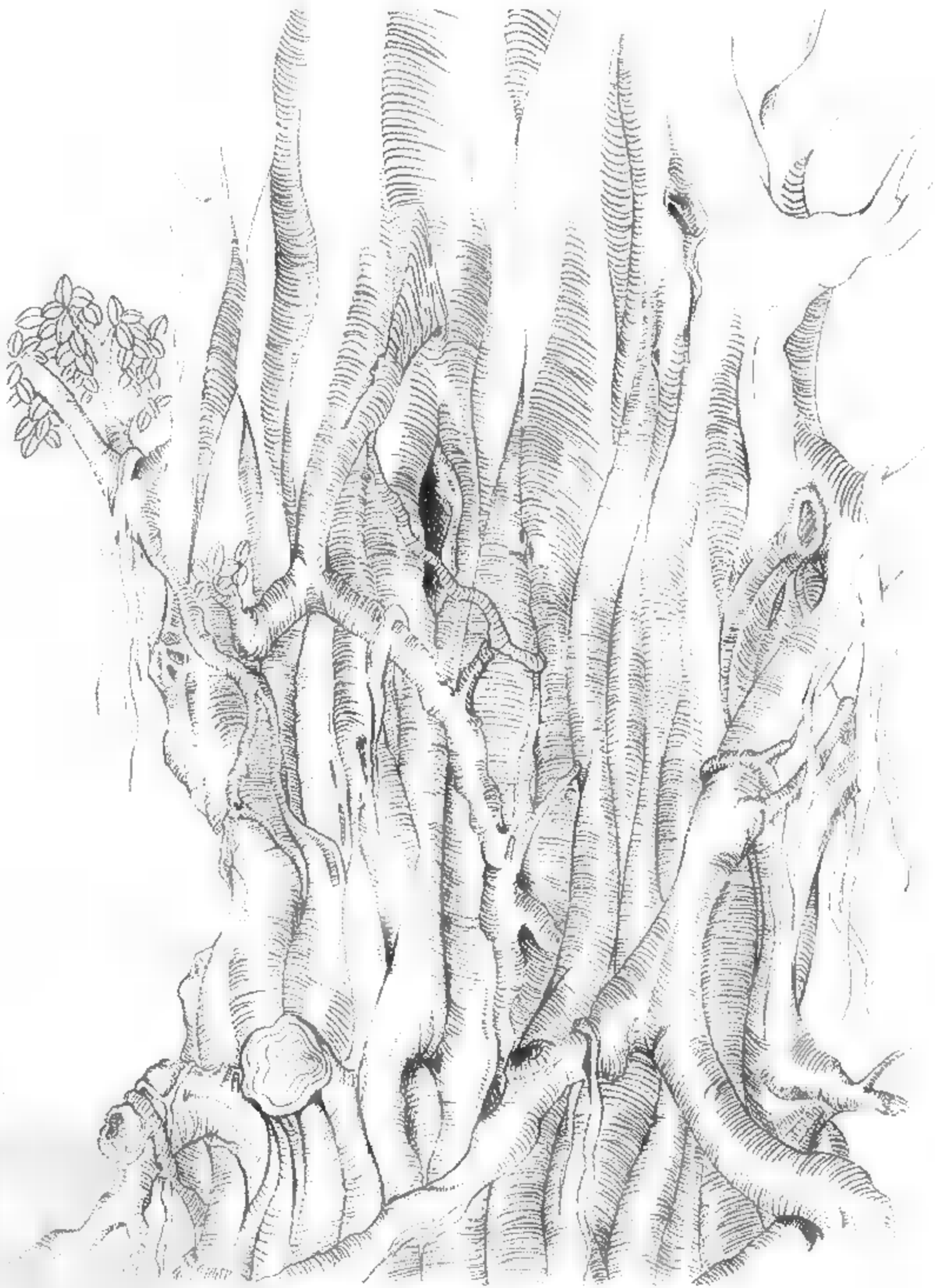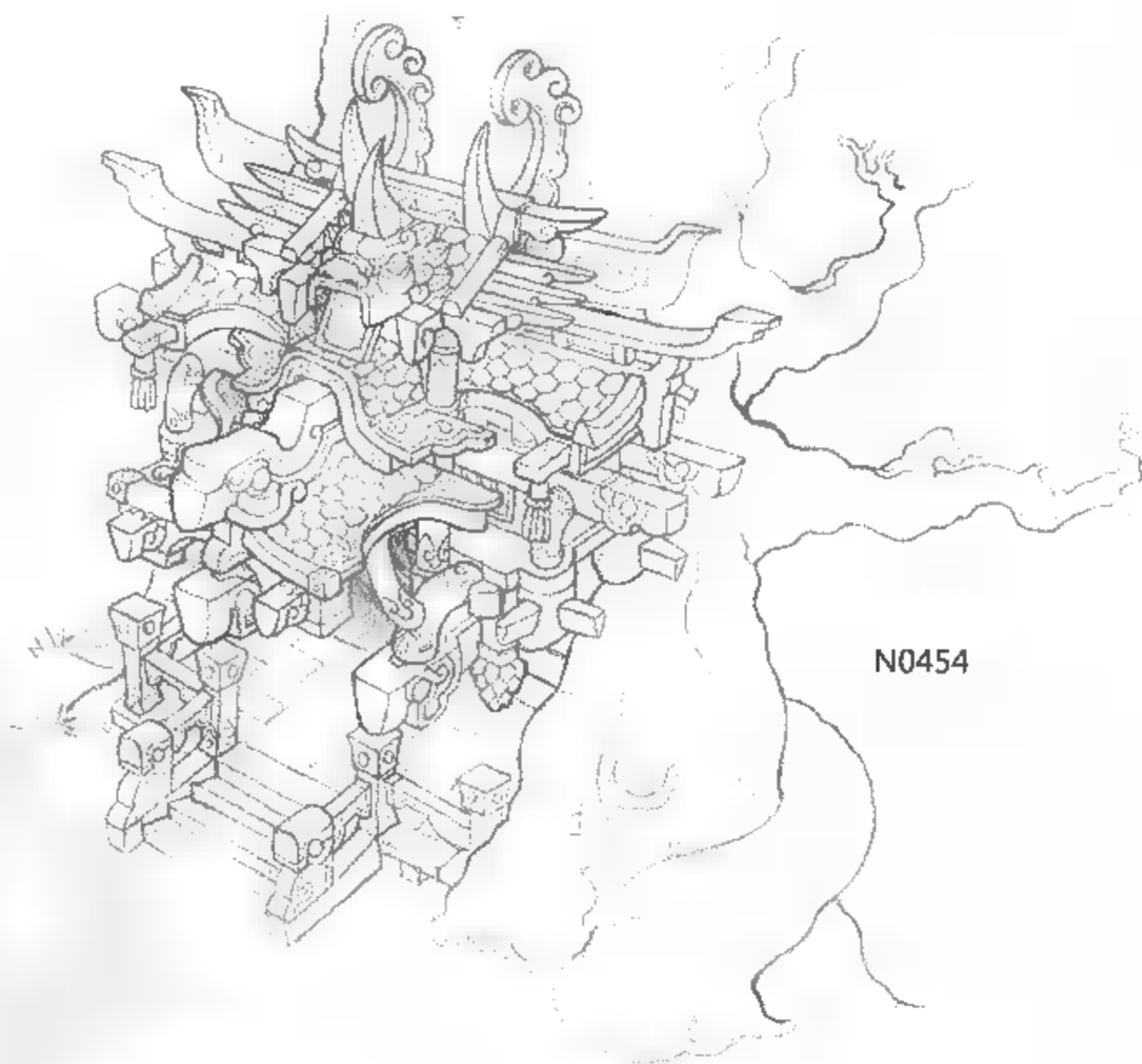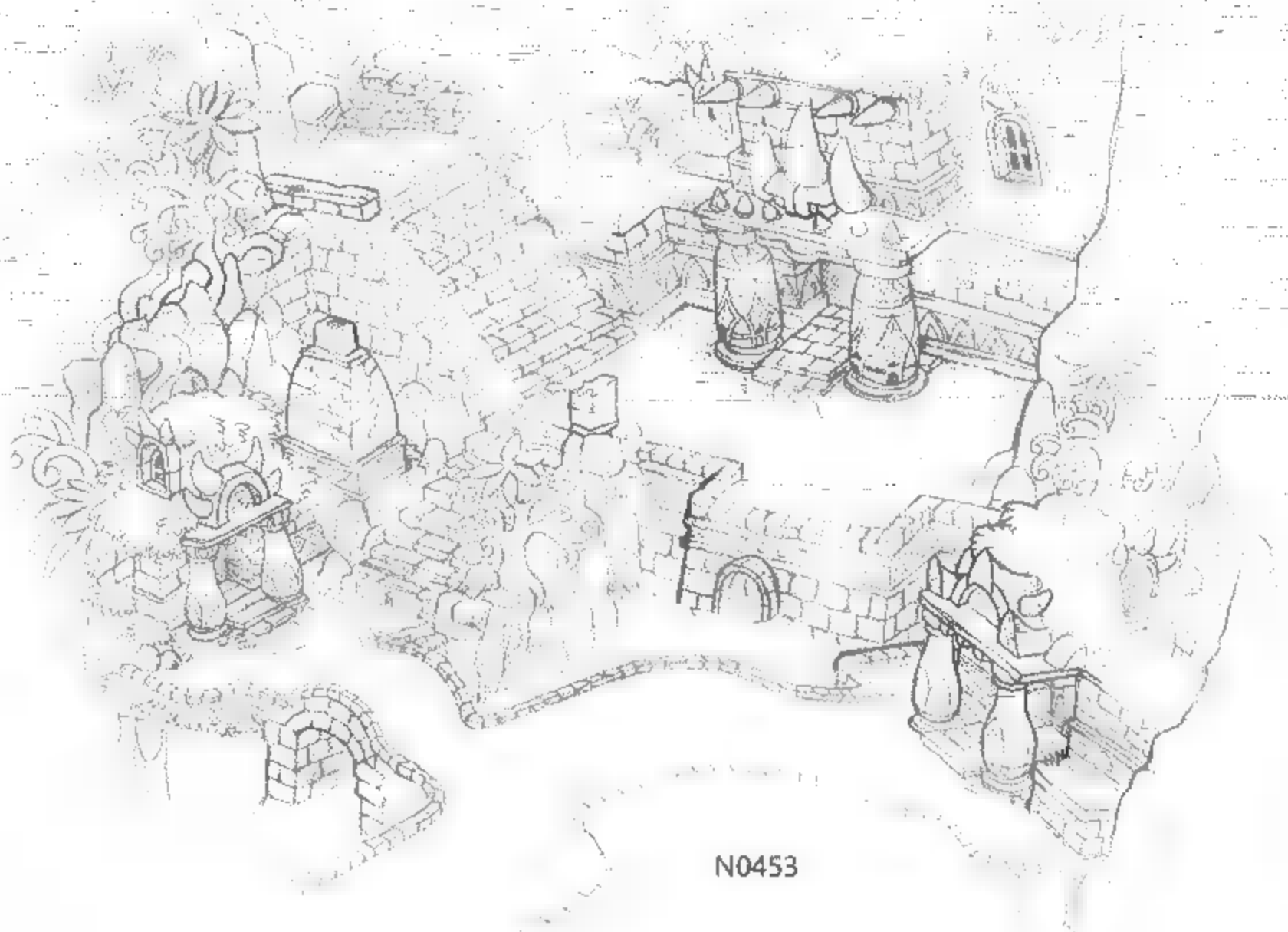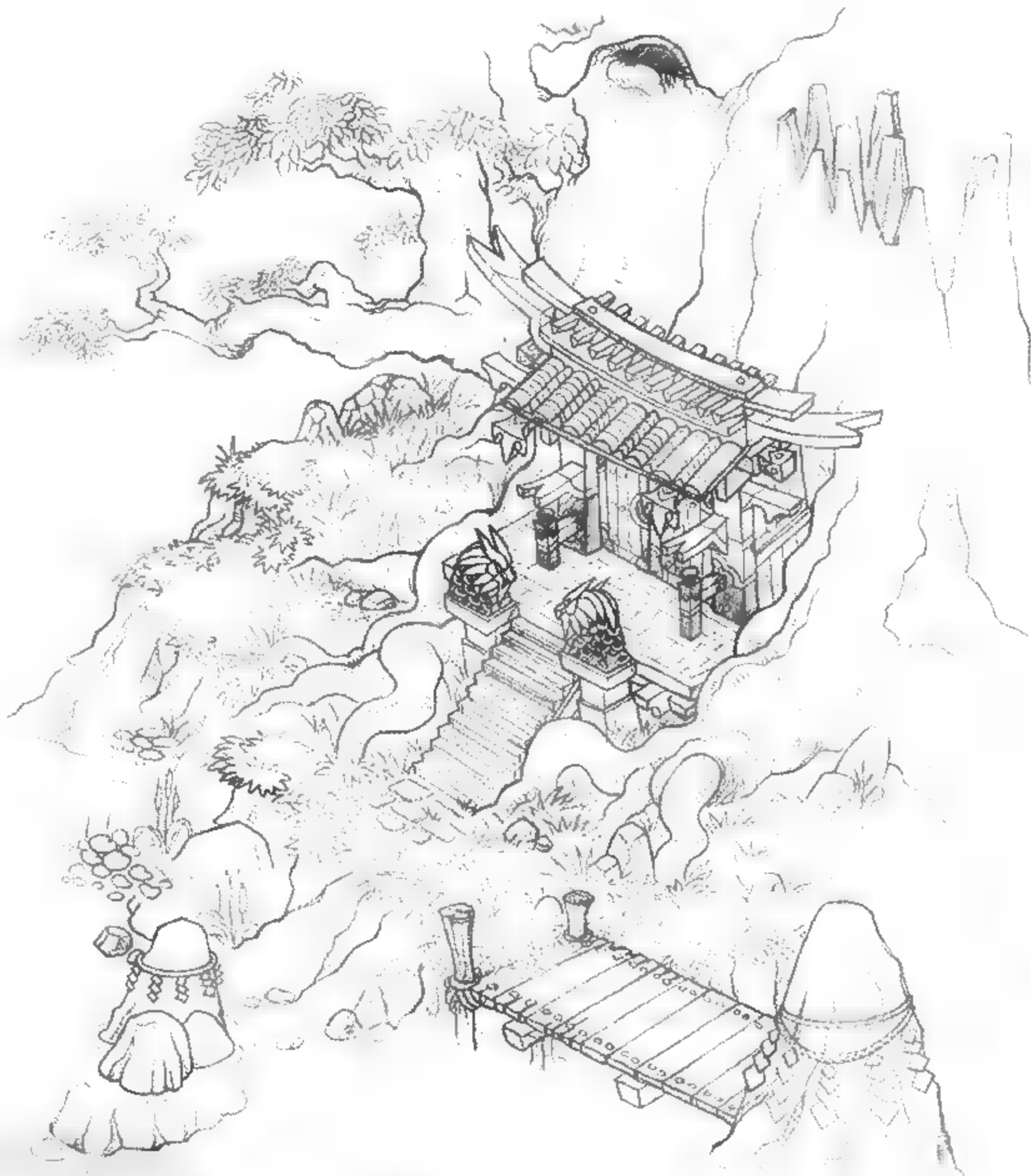
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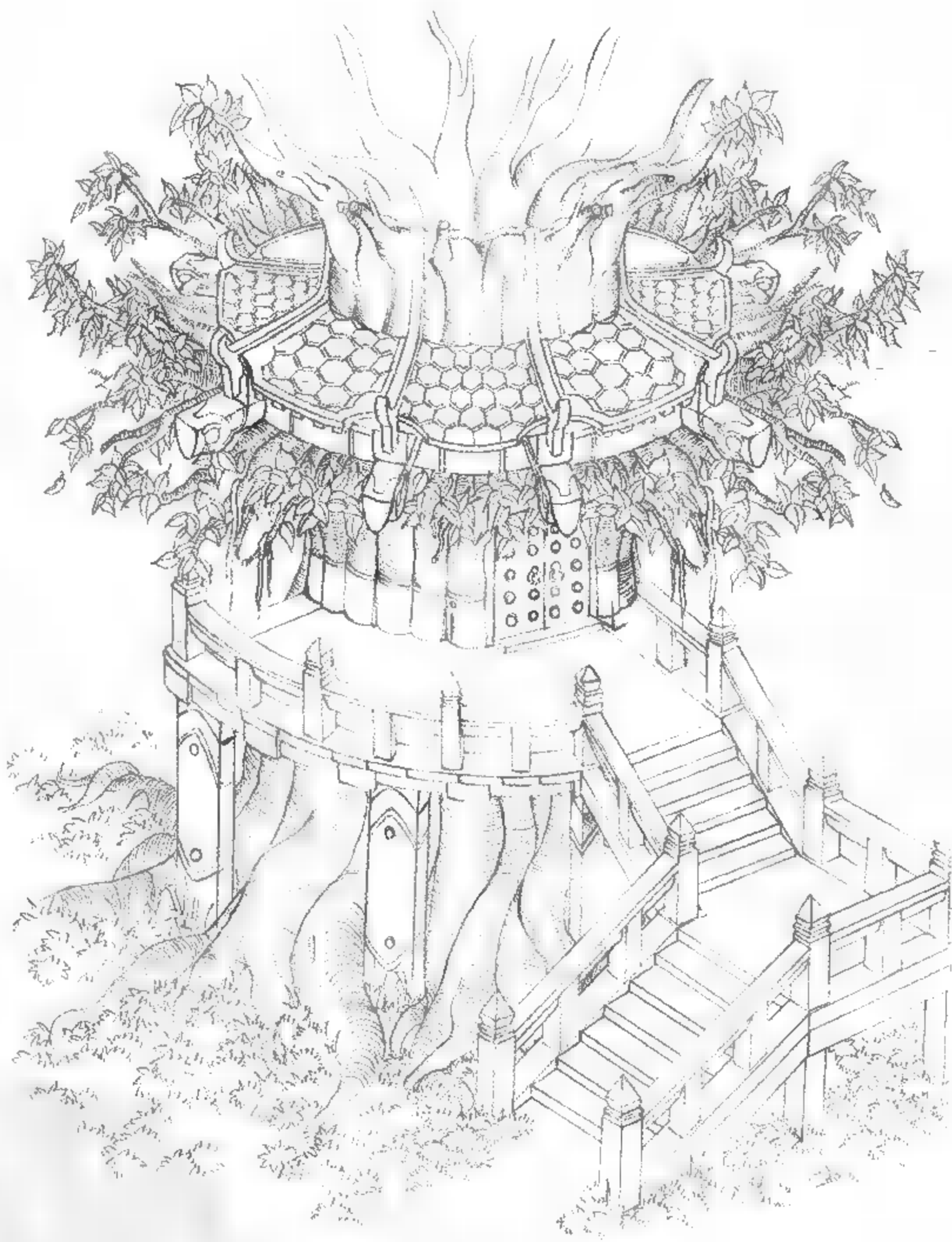
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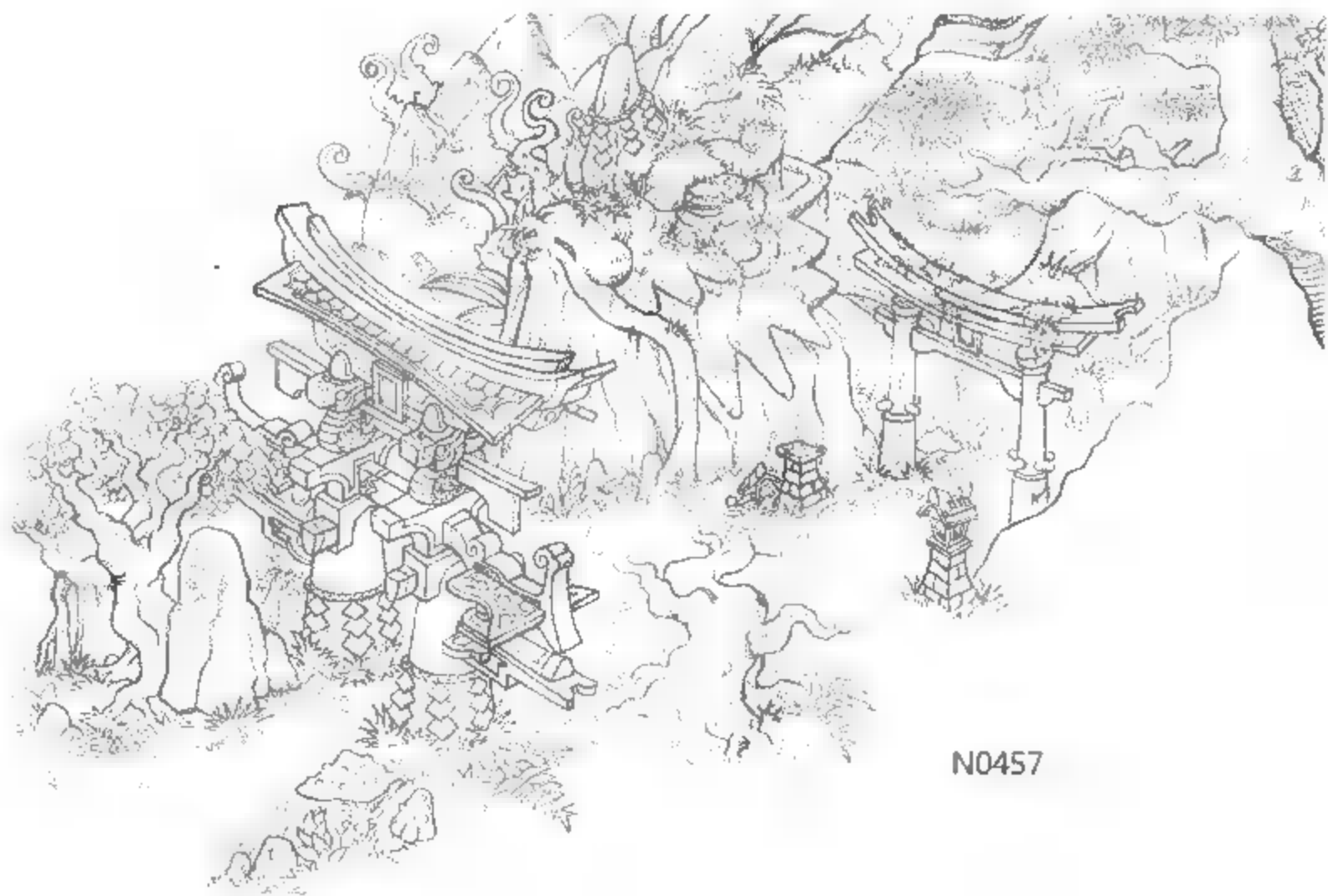
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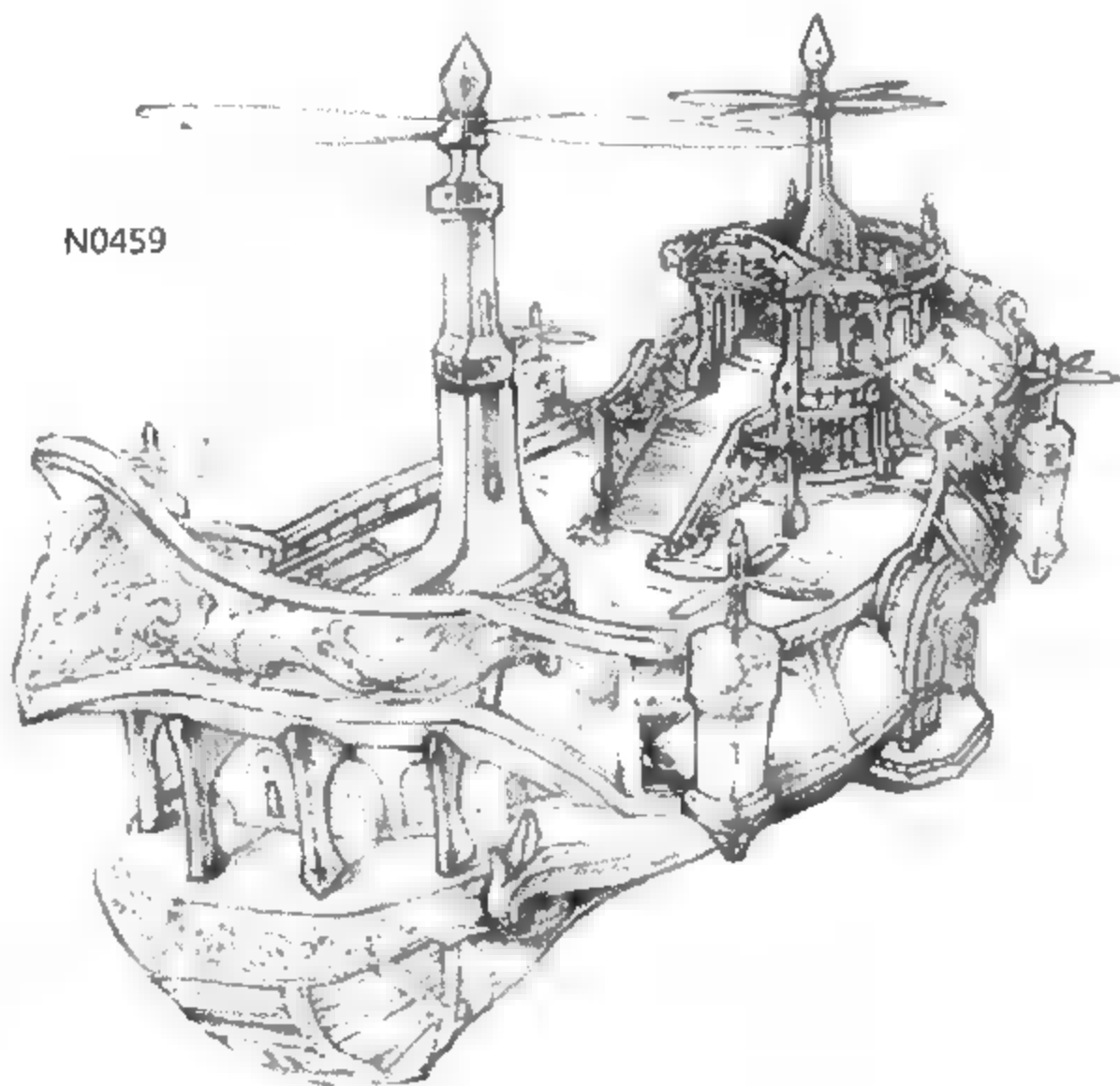
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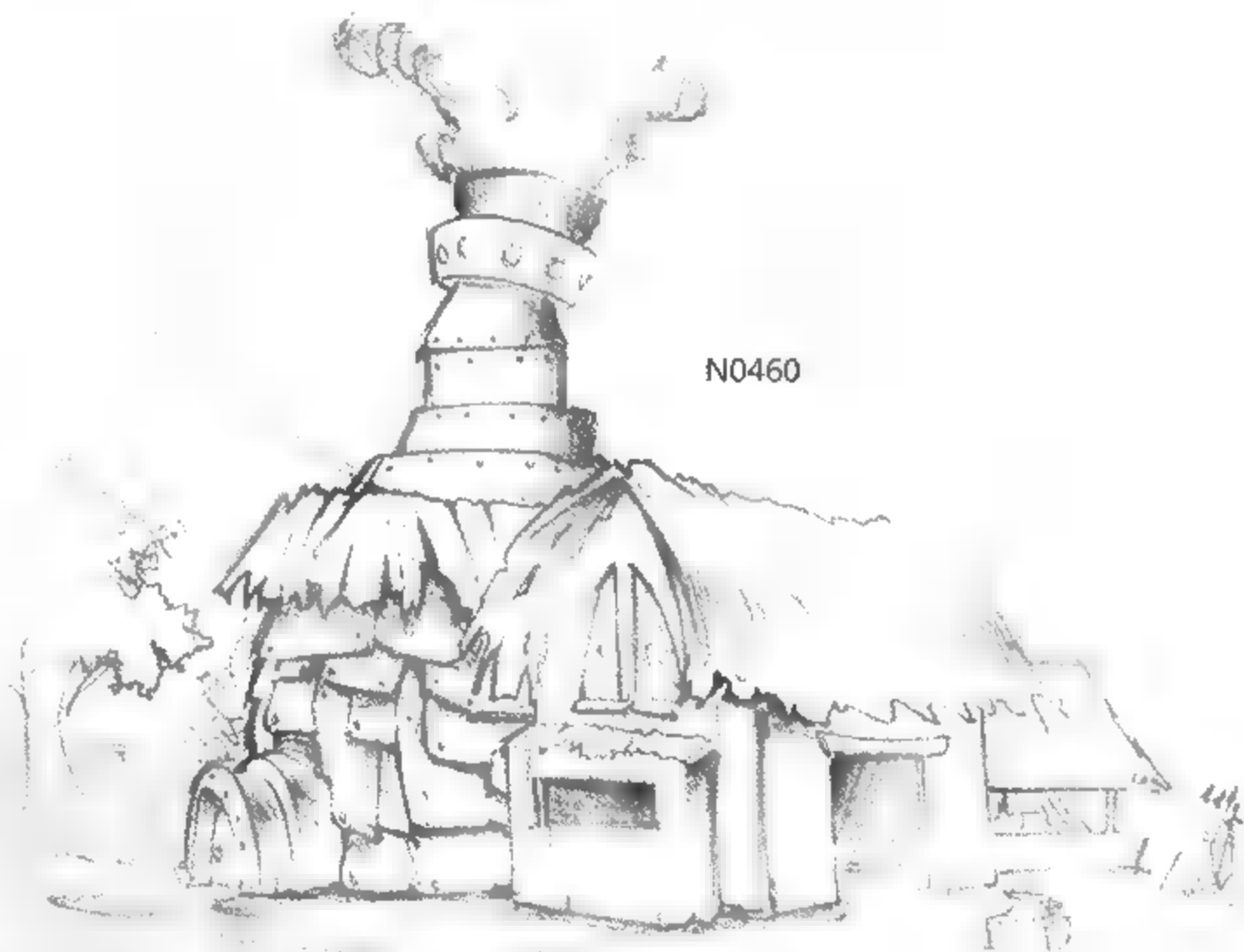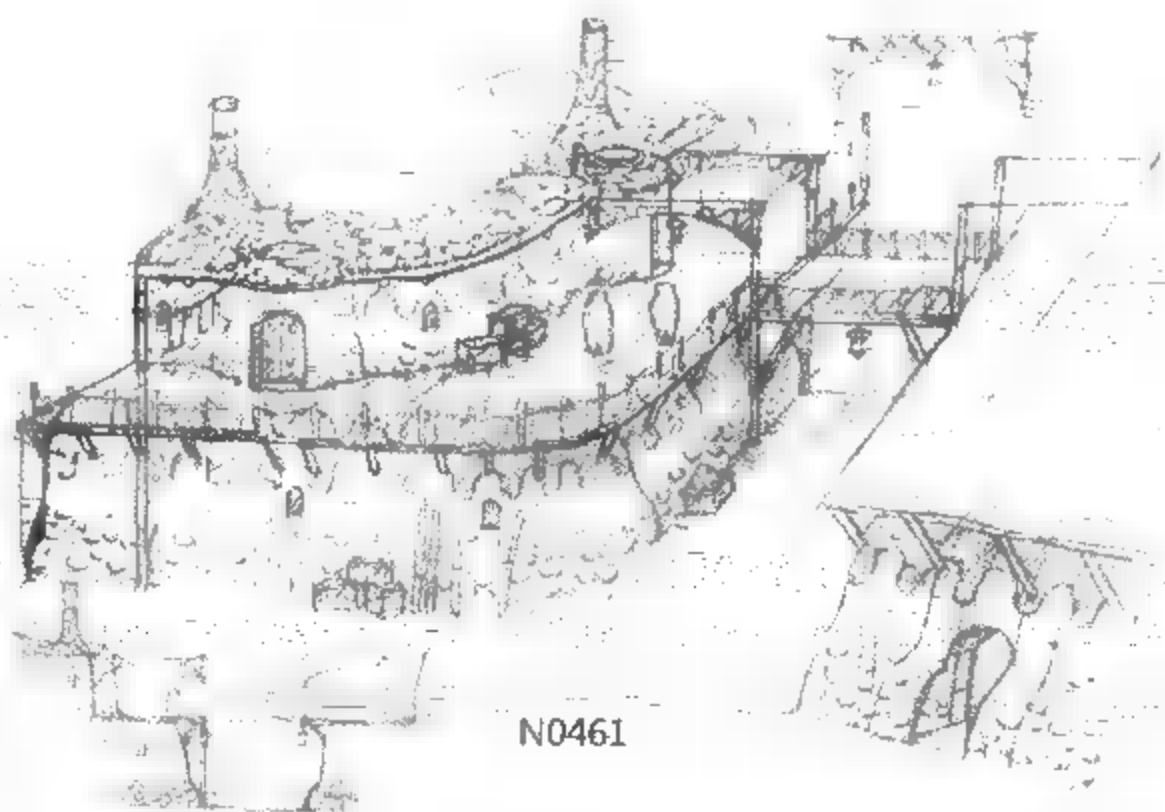
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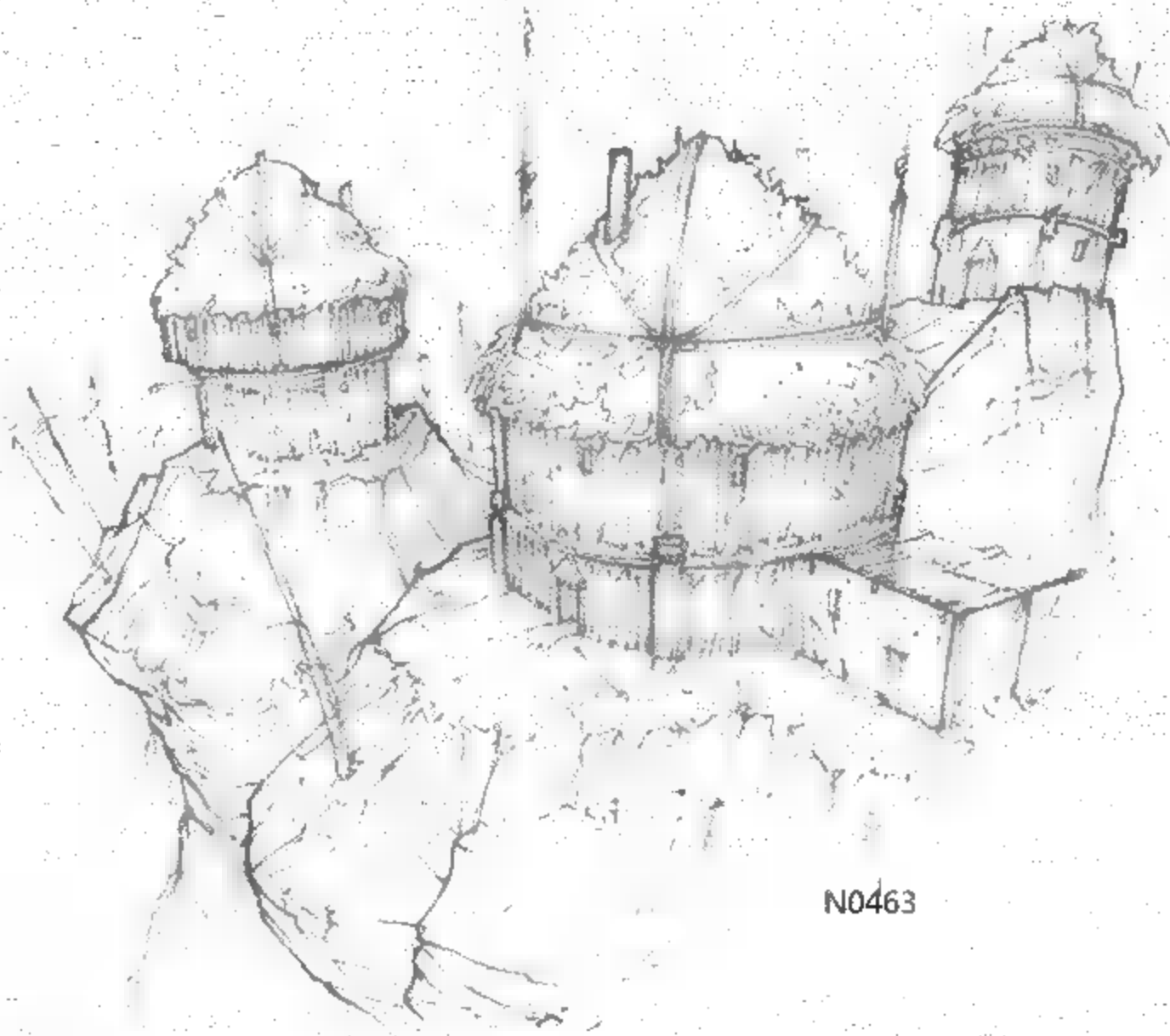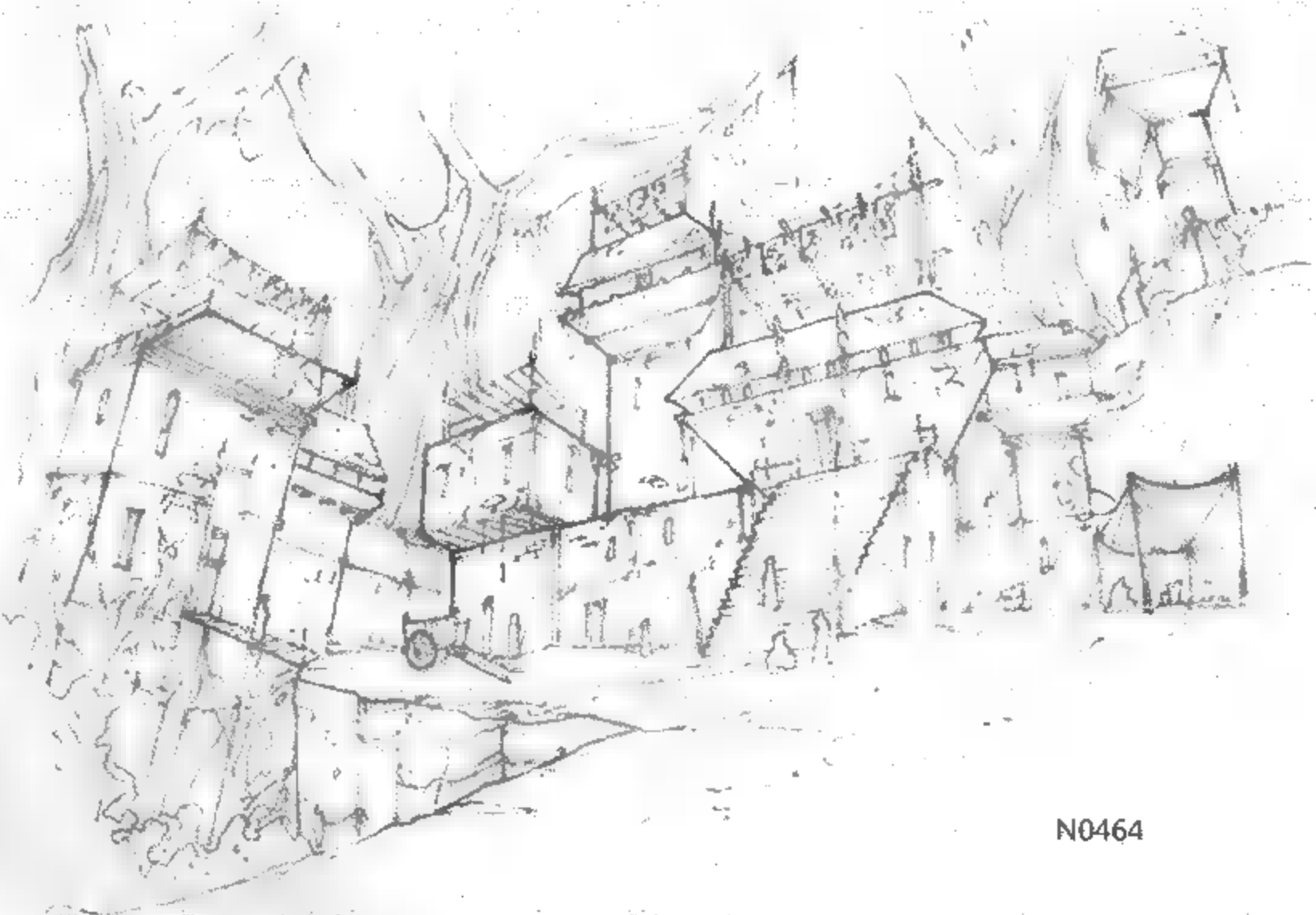
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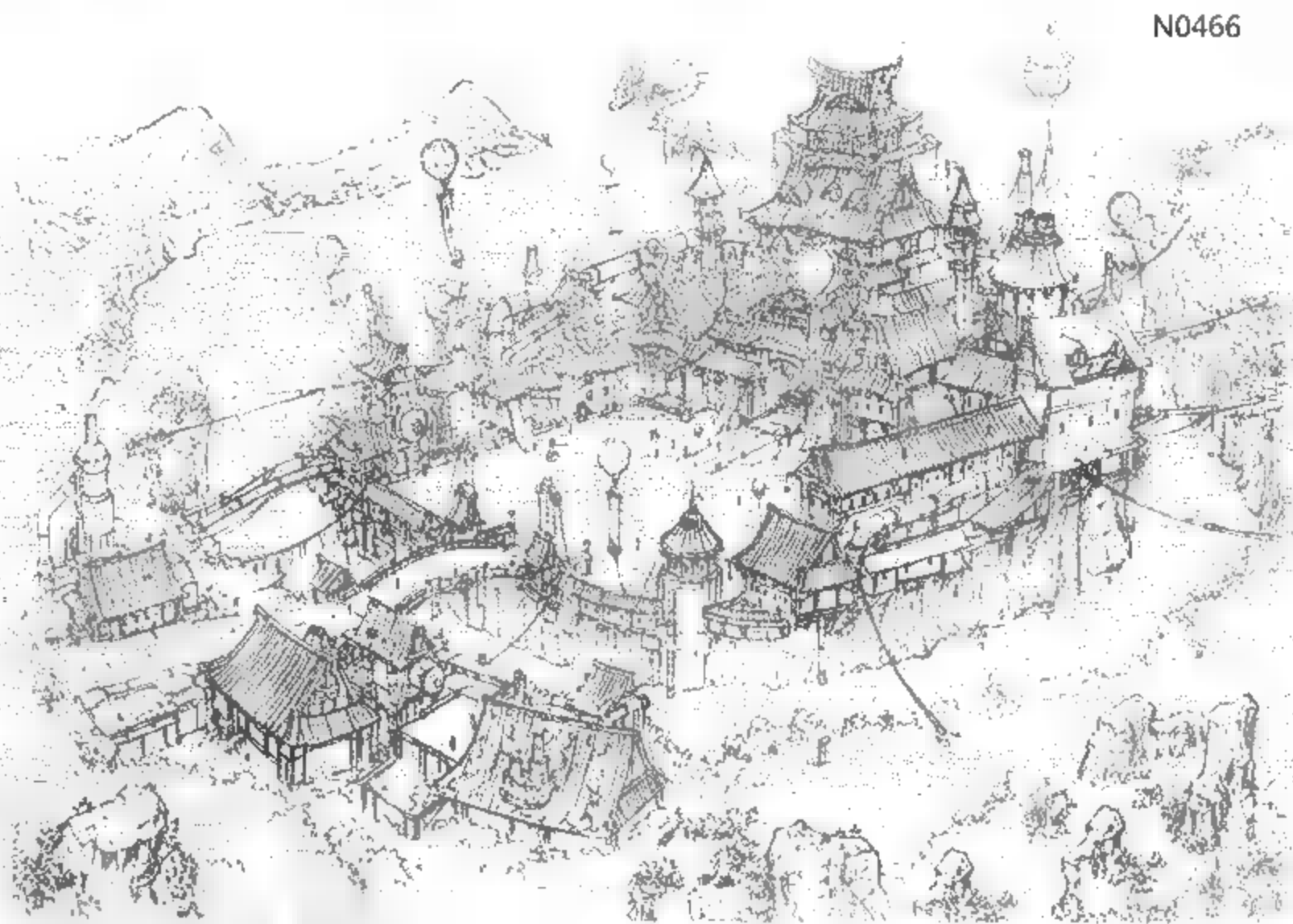
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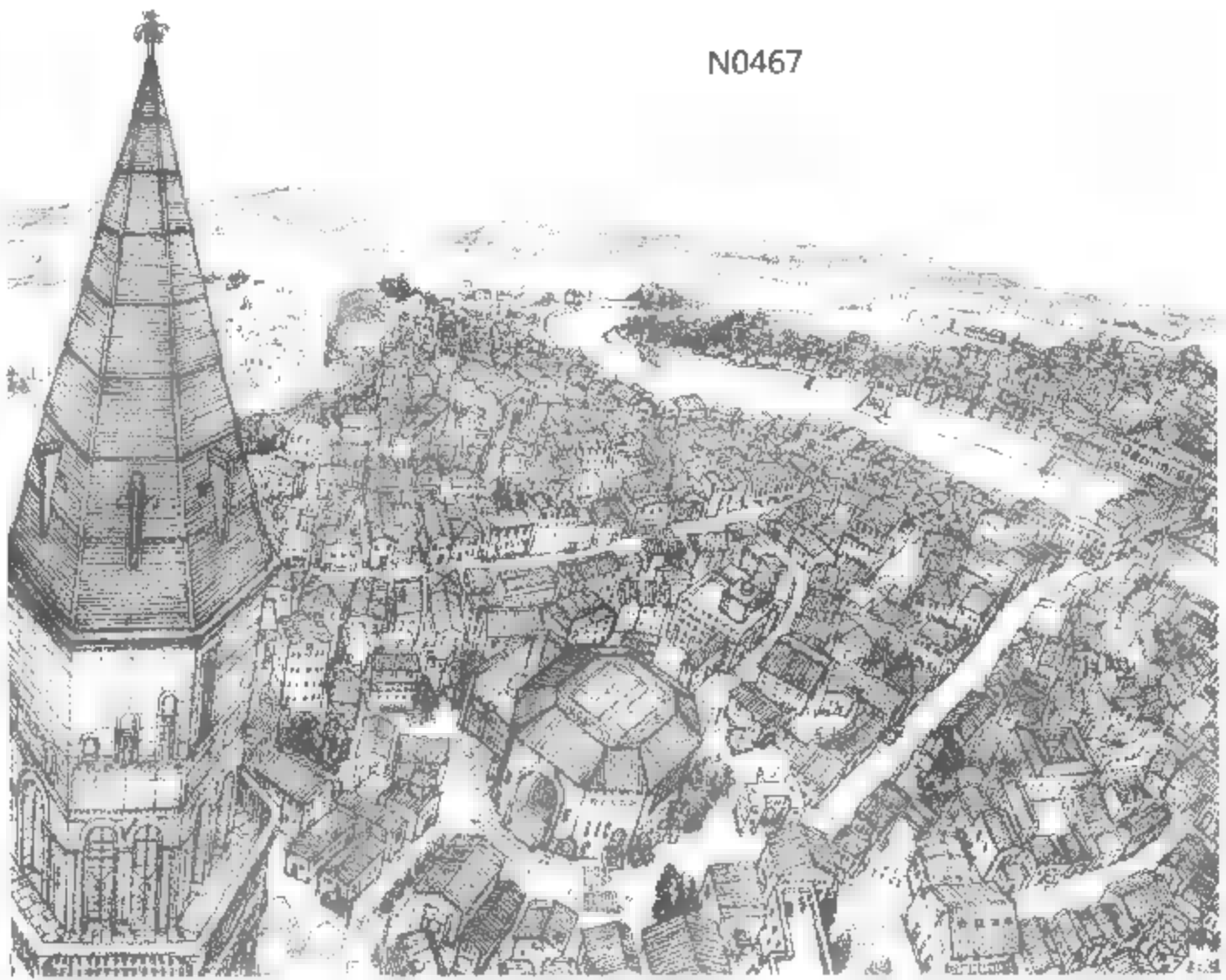
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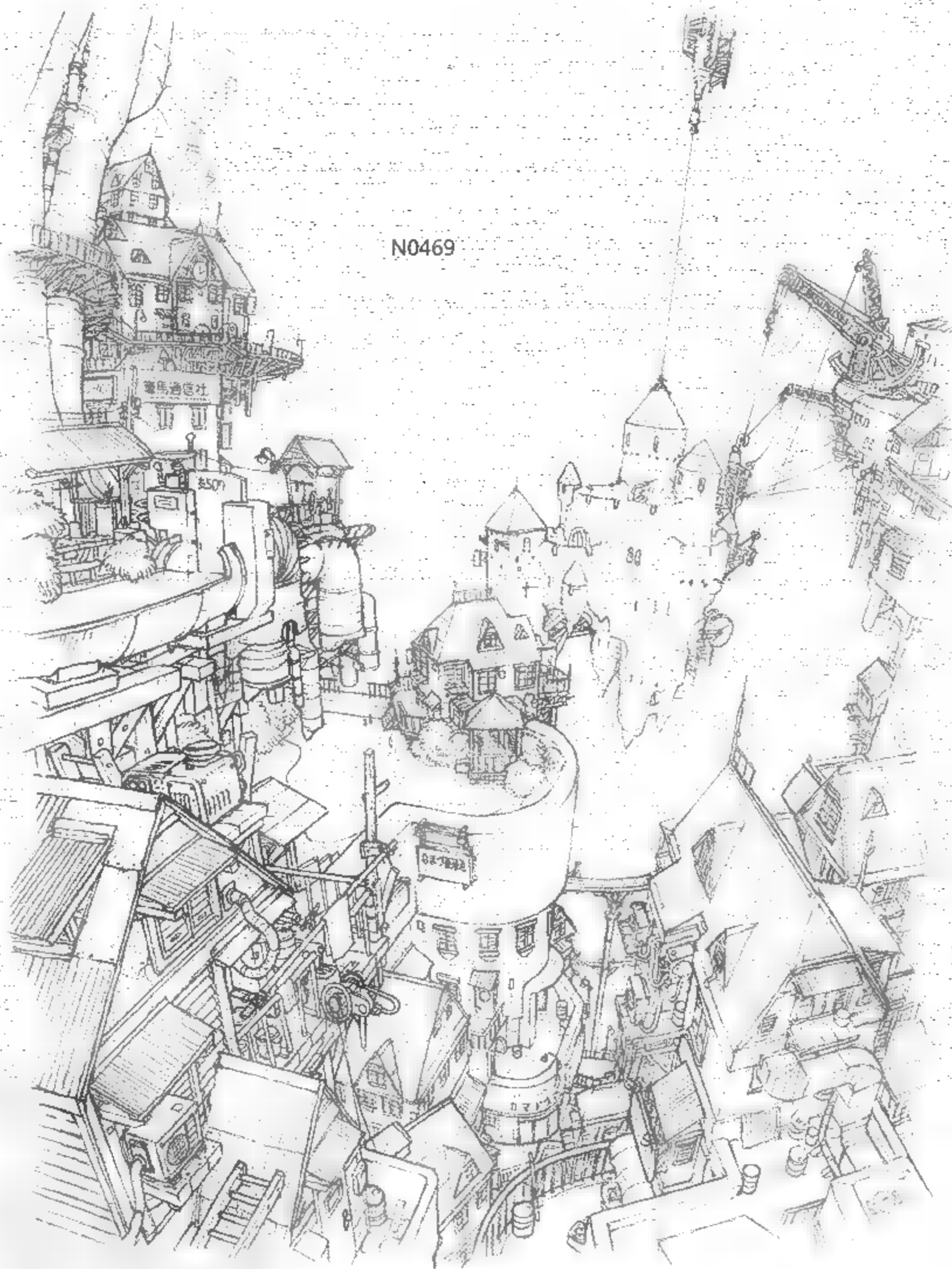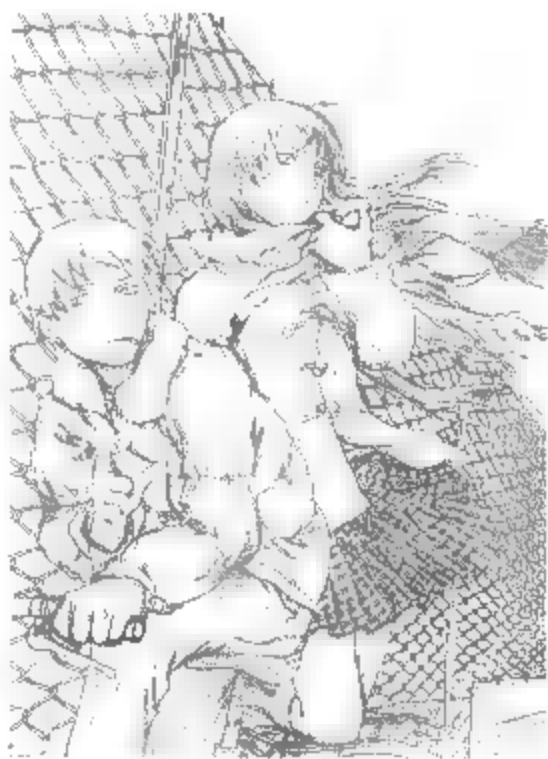
# 情景场景

## Sight Scene

### 本章简介

页数/Page：297-320

范例作品编号：N0471-N0500

内容要点：任何场景都是为人服务的，当画面出现了人物，场景就成了衬托。场景的风格和视角往往要根据人物的特点和当时的时代特色来设计。

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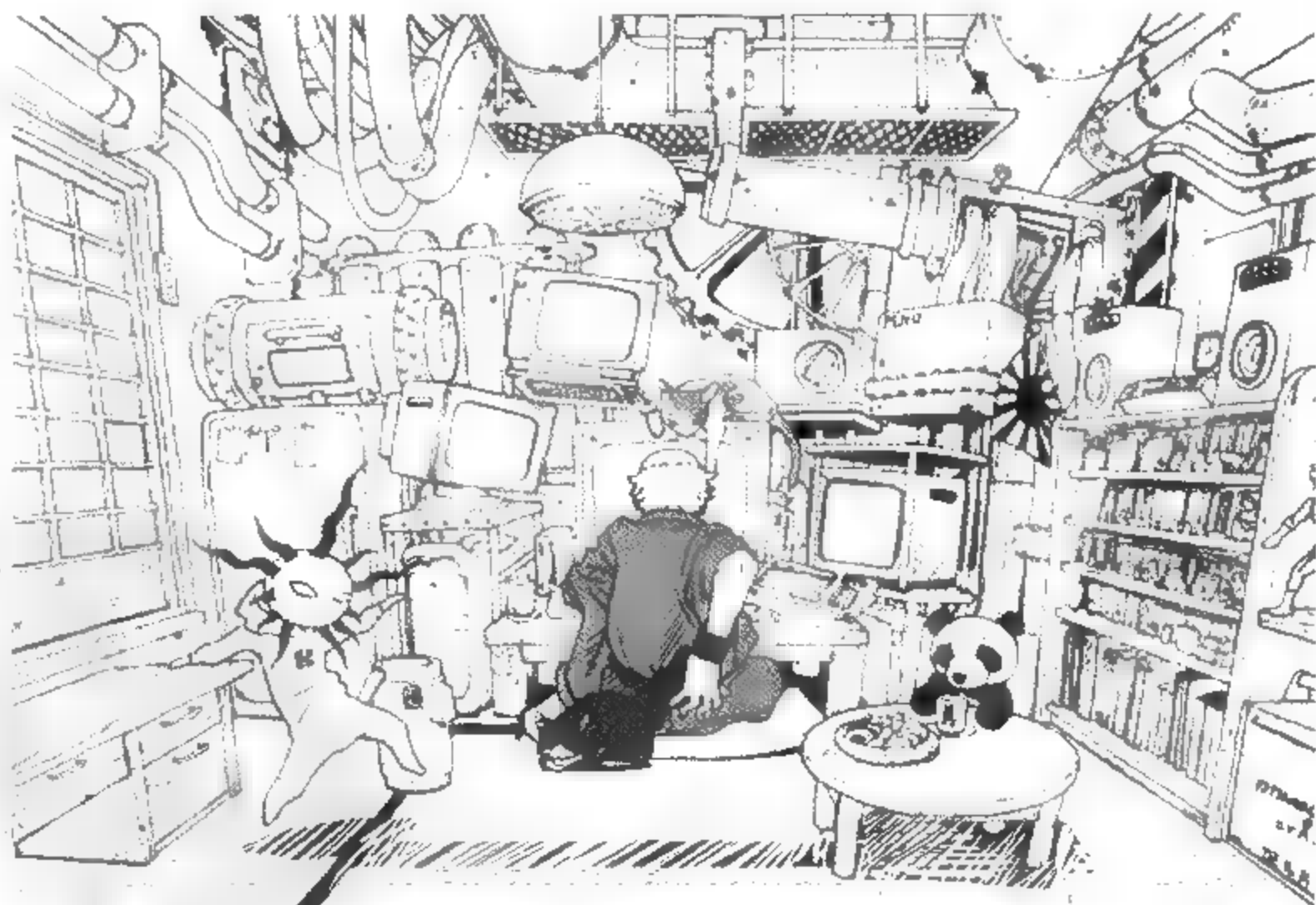
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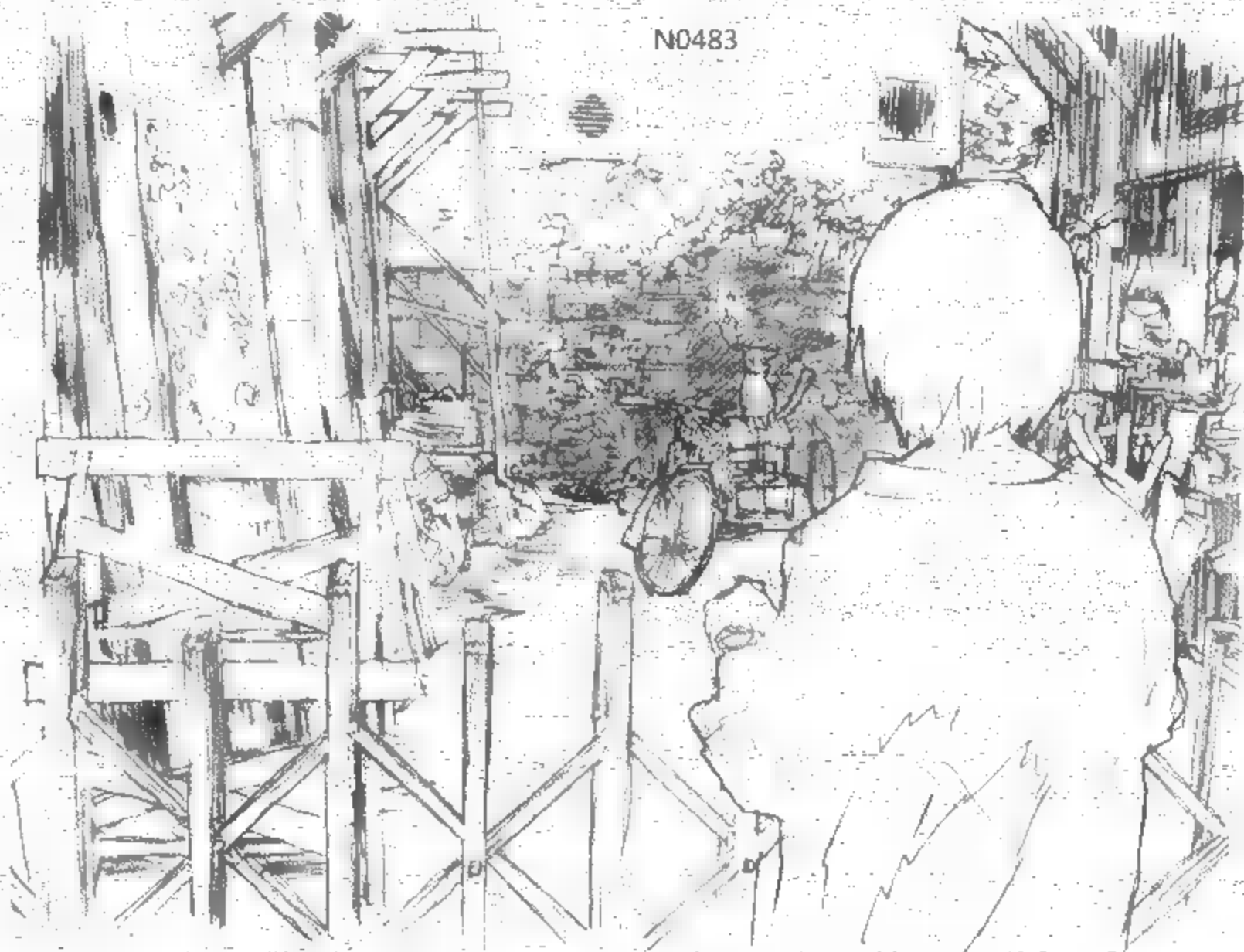
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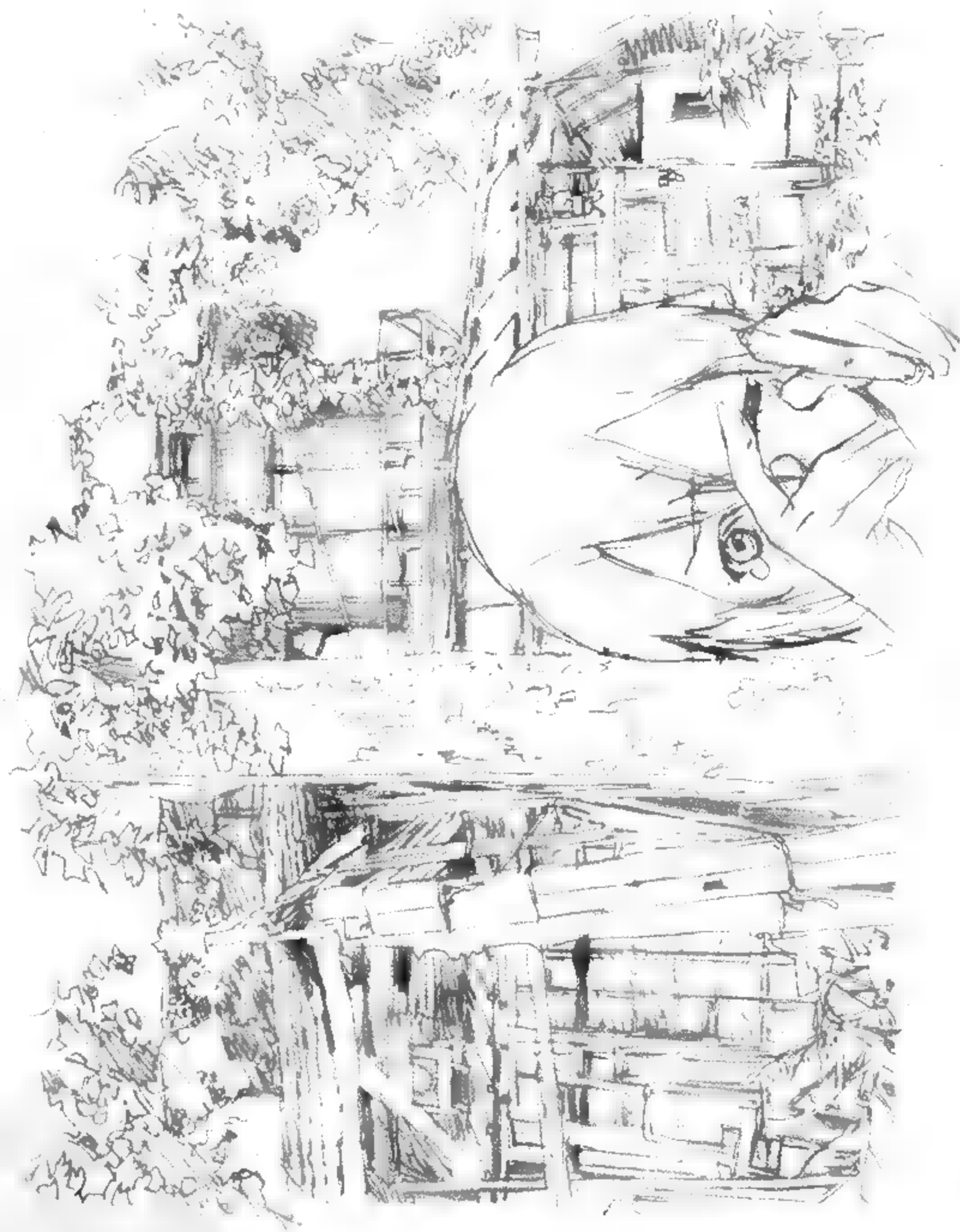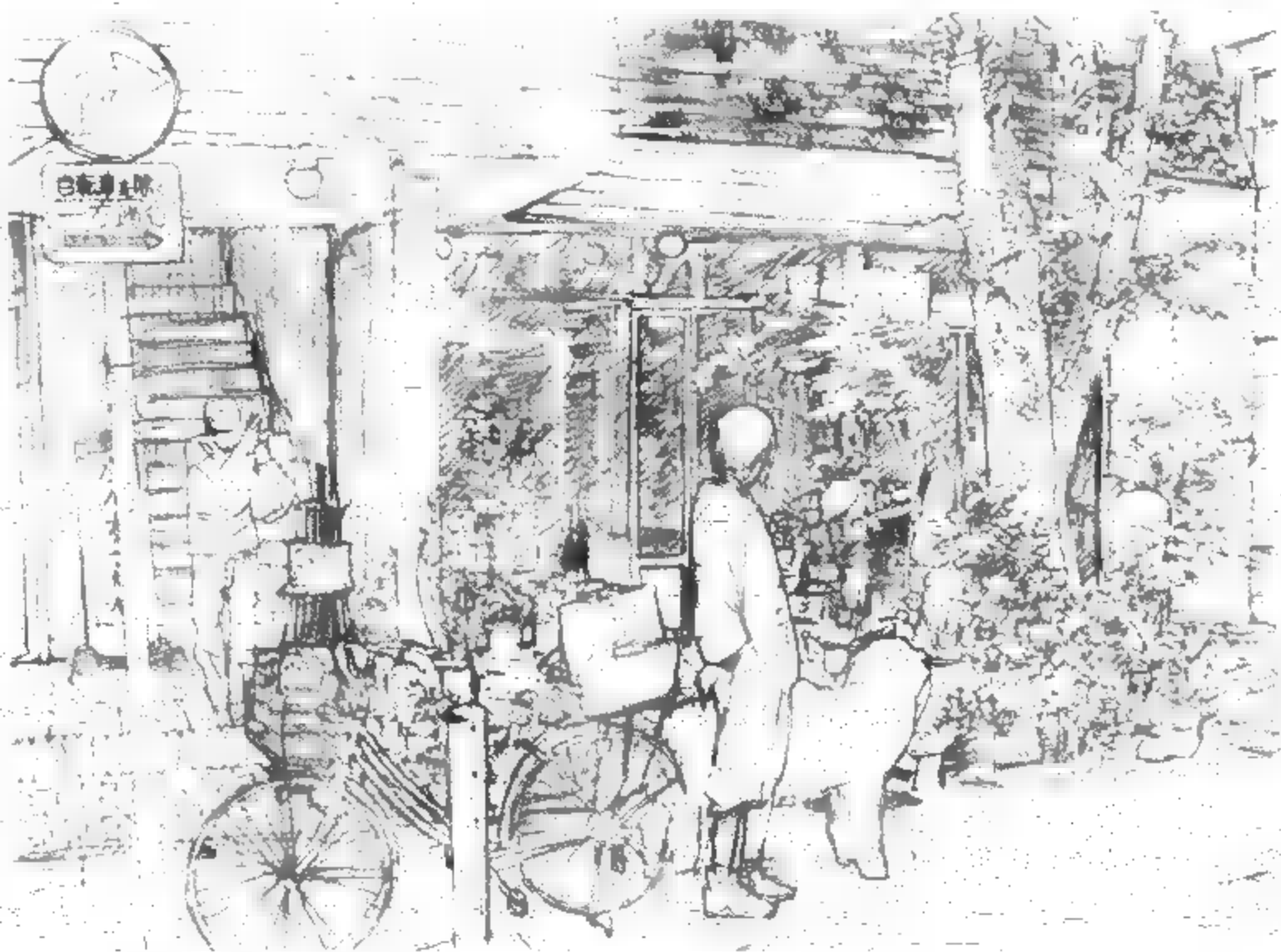
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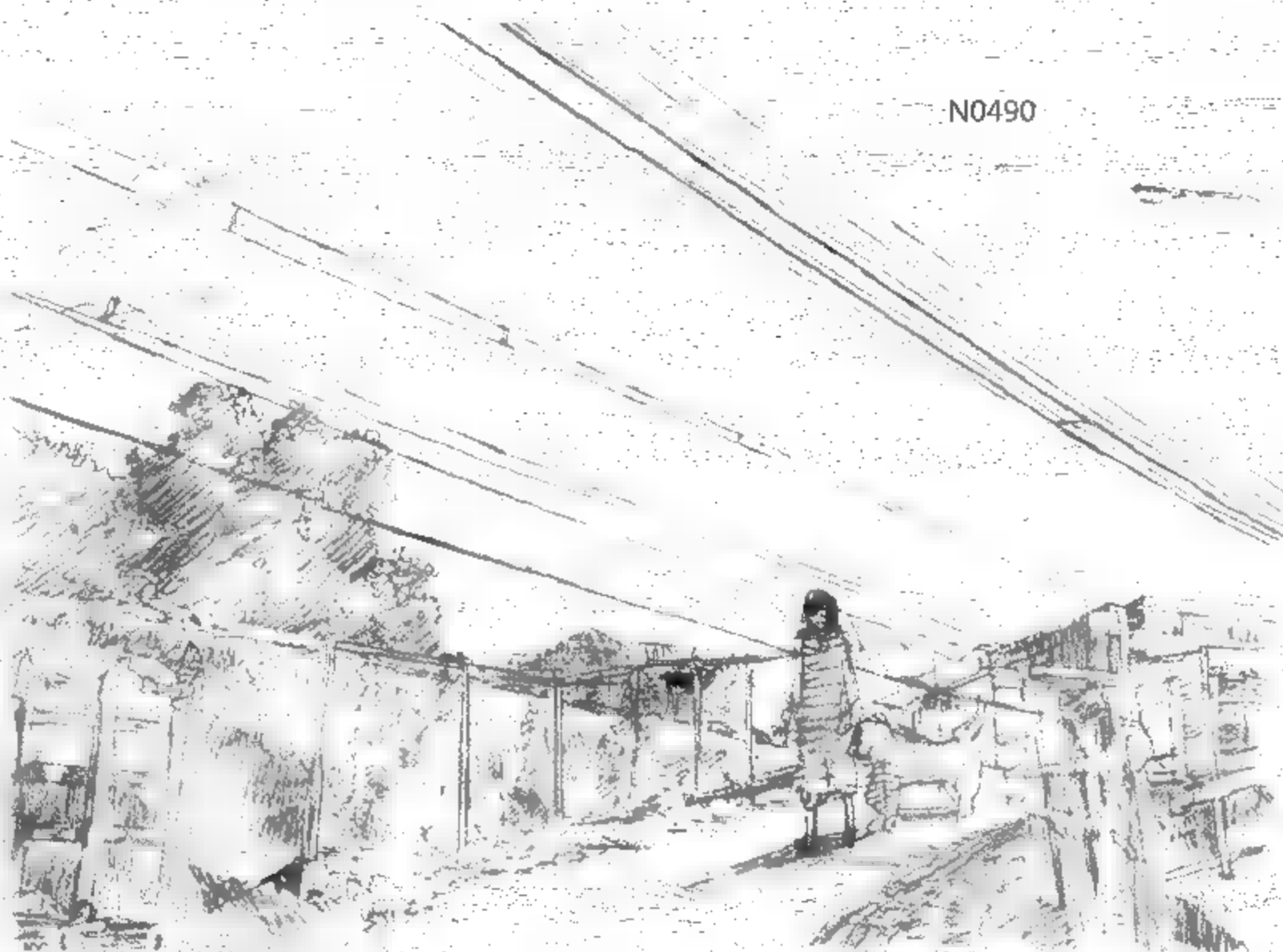
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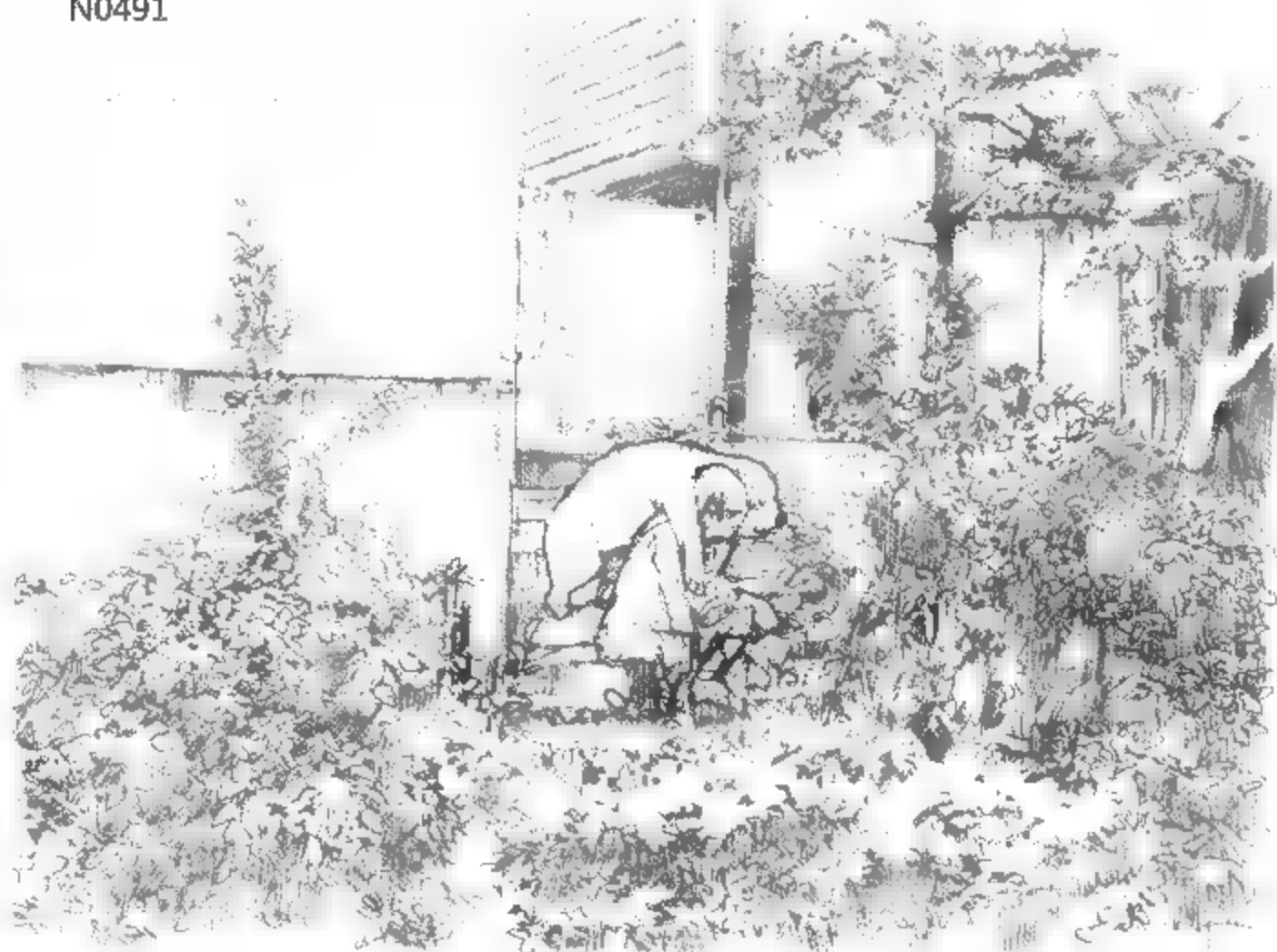
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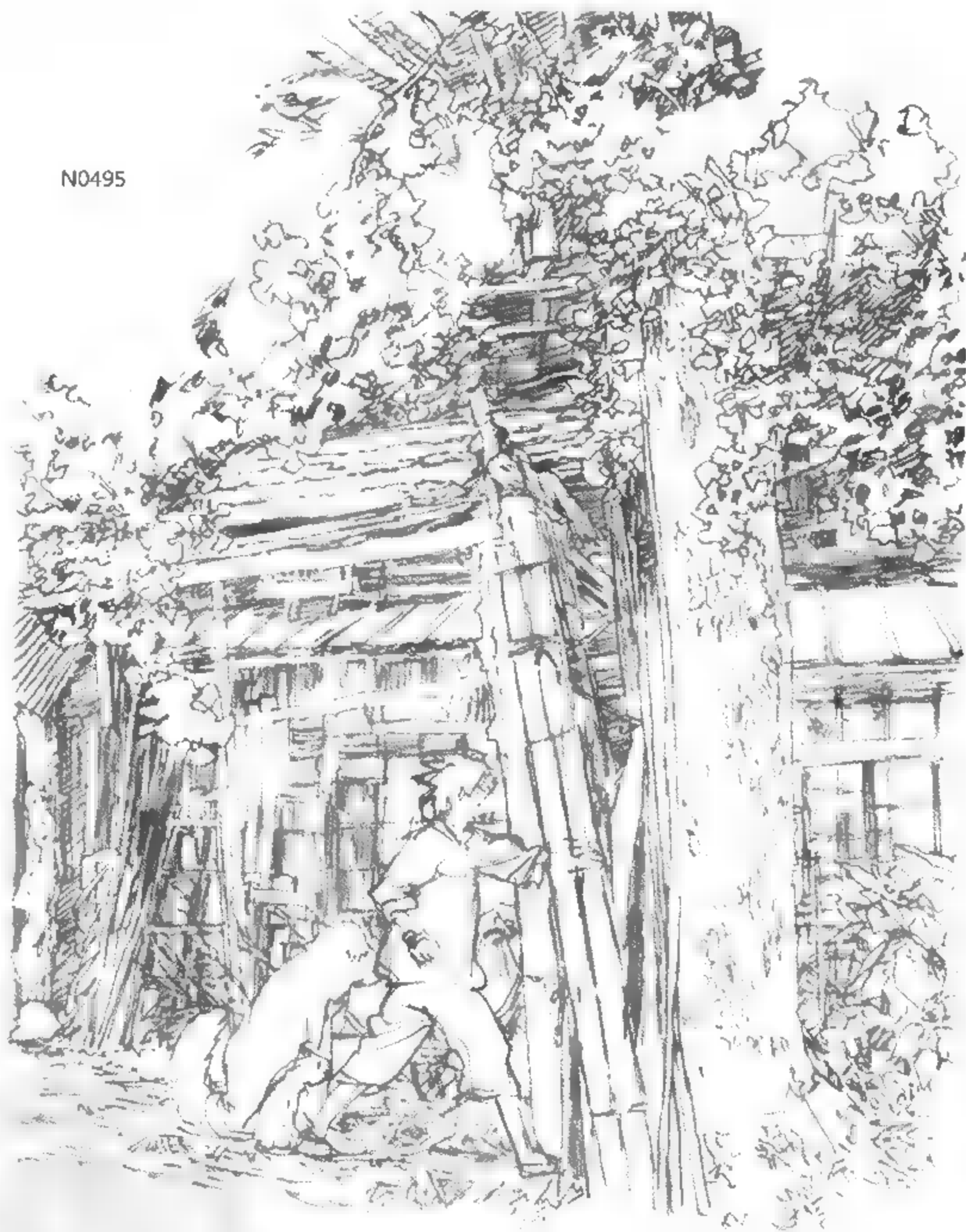
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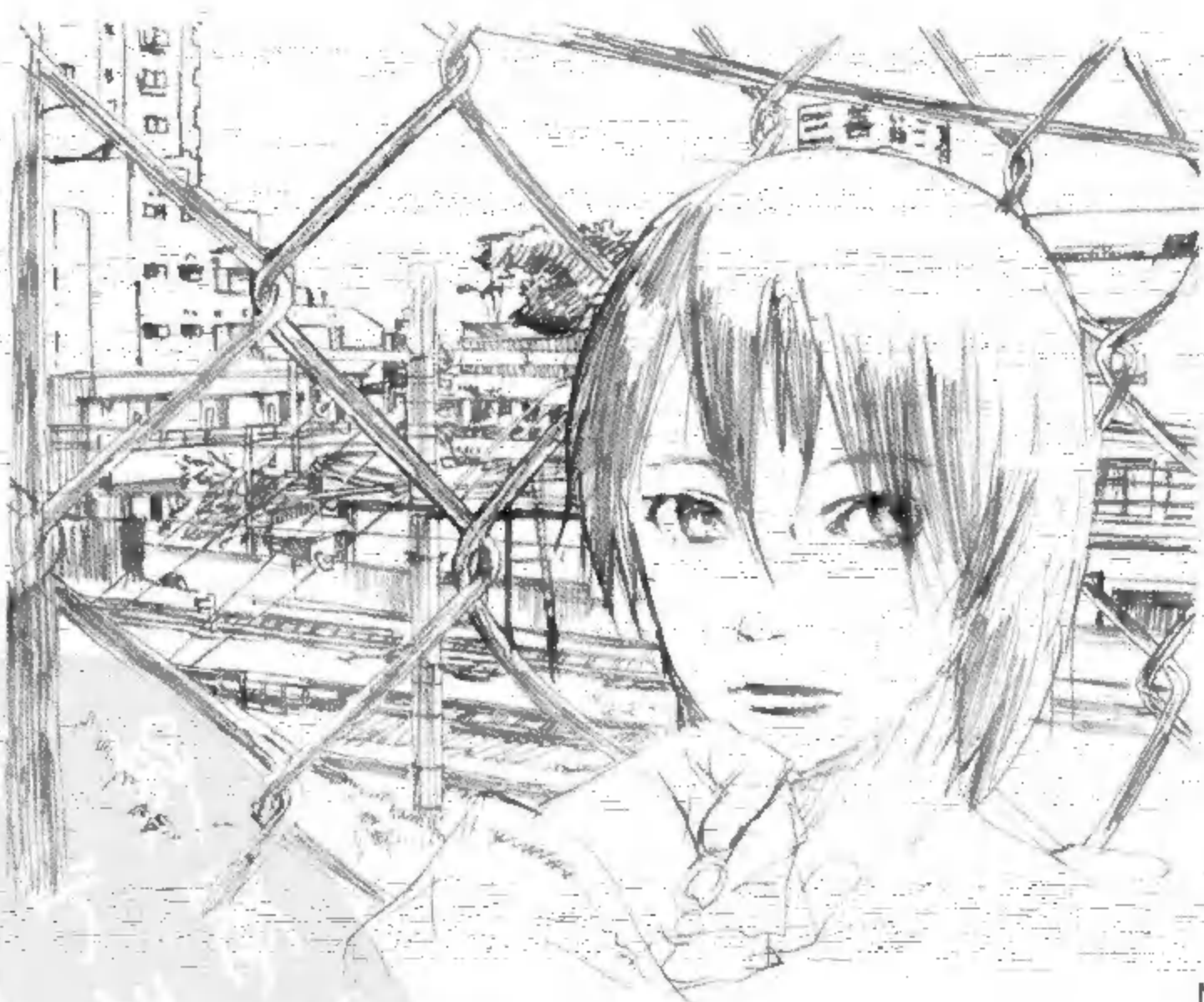
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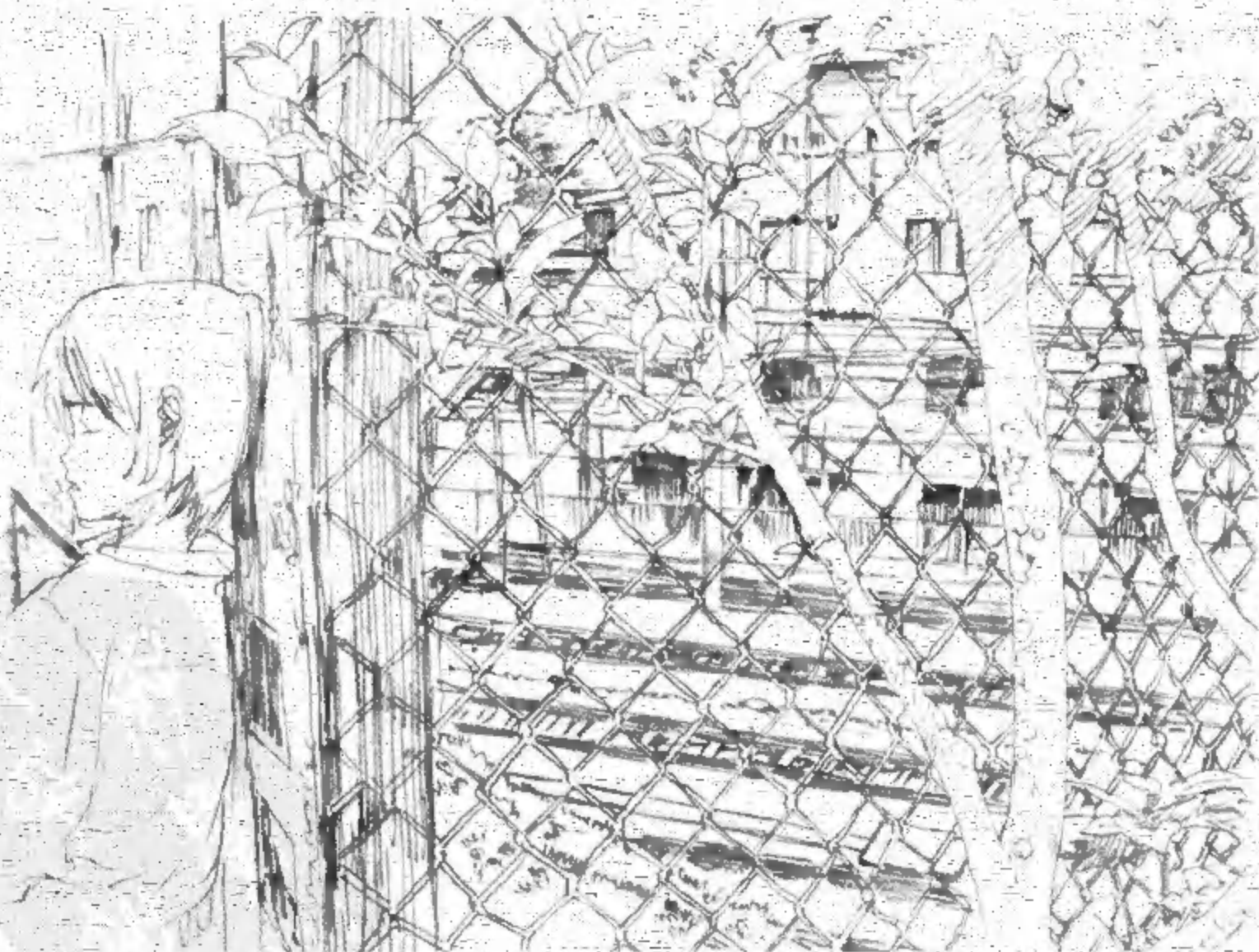
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